MAXIMUMROCKNROLL

NO. 13 APRIL-MAY '84 $1.00

DOES PUNK SUCK???

ALSO : AMEBIX/NIHILISTICS/WIPERS/UGLY AMERICANS/SECOND WIND/CRUDE SS/BERLIN GROUND ZERO/COLERA

SKATEBOARD INSANITY

MIR*

ALL SKATEBOARDS COMPLETE WITH GRIP-TAPE, INDIE STAGE III TRUCKS, PRECISION BEARINGS AND OJ STREET JUICE WHEELS......

$85.00

RIPSTICK-10½X30 CONCAVE
DRAGON STICK 11X30
ALVA 10X30
ALVA 10½X31
HOSOI (ALVA) CONCAVE
BIG BOYS MODEL
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MIKE SMITH CONCAVE
DUANE PETERS (SM.)
DUANE PETERS (LG.)
STEVE OLSON 10¼X30
ALBA BEVEL 11X30
MICKE ALBA CONCAVE
SCHMITT-NOLDER MODEL
ALL ABOVE WITH 169mm STAGE III TRS. OJ STREET JUICE FULLY ASSEMBLED.....

$75.00

ALVA STREET DECK
SANTA CRUZ RS/10" ("RED DOT")
SANTA CRUZ RS/C
MADRID THRUSTER
KRIPSTICK FLAT
ALL ABOVE WITH INDIE 151mm STAGE III OJ STREET JUICE FULLY ASSEMBLED

NO PARTS AVAILABLE AT THIS TIME WE ARE PUTTING TOGETHER A SKATE CATALOG SO IT WON'T BE LONG. PLEASE ADD 10.00 SHIPPING & HANDLING PER SKATE BOARD..... FOREIGN ORDERS $20.00

THIS AD INVALIDATES ALL PREVIOUS ADS.......

ON VINYL

AGNOSTIC FRONT 7"..$2.00
CAUSE FOR ALARM 7"....$2.00
BEASTIE BOYS-POLLY WOG STEW...$2.00
BEASTIE BOYS-COOKIE PUSS...$3.00
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FALSE PROPHETS.........$2.00
HEART ATTACK-KEEP YR DISTANCE 12"...$4.00
KRAUT LP...$5.00
NEOS-HASSIBAN GETS THE MARTIAN BRAIN SQUEEZE $2.00

NEW! HEART ATTACK 12" -SUBLIMINAL SEDUCTION -$4.00

COMING SOON RATTUS LP (FROM FINLAND) $5.00
ALL NEW RECORDINGS

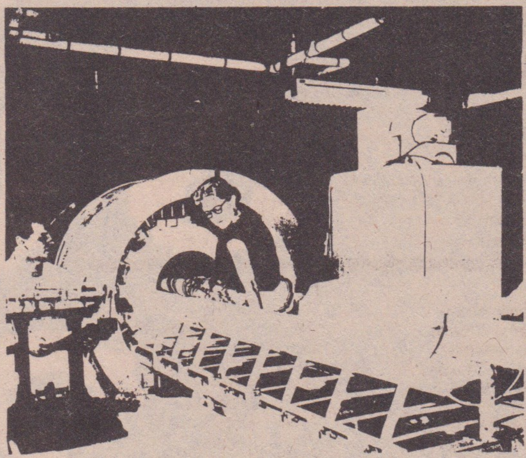
POSTAGE: $.50 FIRST RECORD .25 EACH ADDITIONAL RECORD - PLEASE ALLOW SIX WEEKS----

ATTENTION!! BANDS, SM. LABELS, STORES... SEND SAMPLES WE WANT TO SELL YOUR RECORD IN

MIR

RAT CAGE MIR*
RECORDS
70 GREENWICH AVE. #112, ZOO YORK 10011

ROUGH TRADE



ROUGH TRADE RETAIL
326 SIXTH STREET
between Folsom & Harrison
S.F., CA. 94103
415/621-4045

MONDAY-SATURDAY 11-7

NEW RECORDS IN STOCK:

TOXIC REASONS LP
BEDLAM LP
LACK OF KNOWLEDGE 7"
BIG BLACK 12"
PLASTICLAND 7"
NAKED RAYGUN 7"
BANDS THAT COULD BE GOD LP
DICKS 7"
BLACK FLAG LP
VERBAL ABUSE LP
NIP DRIVERS LP
VIBRATORS LP
UNDERGROUND HITS, VOL. 2 LP
SPIKE IN VAIN LP
THE NOMADS LP (Sweden)
MEAT PUPPETS LP
MINUTEMEN LP
CONFLICT (U.K.) LP

IN ADDITION: See Records Listed under wholesale

SORRY. NO MAIL ORDER.

BIG SALE ON RECORDS!! LP'S, 12", & 7"

VIDEOS IN STOCK:

FLIPSIDE VIDEO'S #1, 2, & #3
TOXIC REASONS
CRUCIFIX/MDC
BLACK FLAG
FLIPPER

ROUGH TRADE
WHOLESALE AND DISTRIBUTION
326 SIXTH STREET
S.F., CA. 94103
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Specializing in **INDEPENDENT** import and domestic Hardcore, Experimental, Industrial, Dance and the Undefinable.

CALLING ALL BANDS, FANZINES AND VIDEO PEOPLE!
We are looking for new independent product to distribute here in the States and overseas. SEND SAMPLES NOW!

Our best selling Hardcore/Punk releases this month:

TOXIC REASONS "Kill By Remote Control" LP (Sixth International)
MARGINAL MAN 12" EP (Dischord)
SEPTIC DEATH 12" EP
MISFITS "Evil Live" (German Import)
FLUX OF PINK INDIANS "The Fucking Pricks..." LP (Spiderleg)
MINOR THREAT 12" EP Singles Compilation (Dischord)
ANNIE ANXIETY "Soul Possession" (Corpus Christi)
ICONS OF FILTH "Onward Christian Soldiers" LP (Mortarhate)
SUBHUMANS "From the Cradle to the Grave" LP (Bluurg)
COTTAGE CHEESE FROM THE LIPS OF DEATH Compilation LP
TAR BABIES "Face the Music" mini LP

Rough Trade was voted the #1 distributor for payments made ON TIME in the *Boston Rock* Survey of Independent labels.

MAXIMUMROCKNROLL RADIO TOP 20

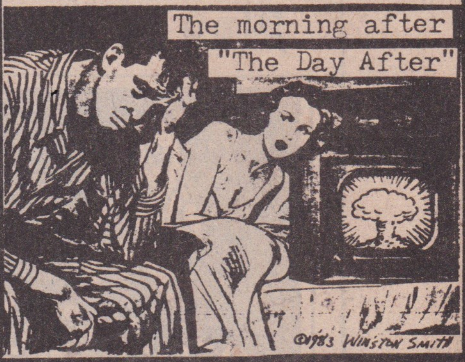
For what it's worth, here are the Maximum Rock'n'Roll D.J.'s current Top 20 lists. Please send us your records or tapes (2 copies of vinyl, if possible-one for review, one for radio). Send to MRR/Box 288/ Berkeley CA 94701.

NO PARTICULAR ORDER

Jeff Bale

ASTA KASK-EN TYST MINUT-EP
BEDLAM-LP
BIG BLACK-BULLDOZER-EP
DEZERTER-KU PRZYSZLOSCI-EP
DICKS-PEACE?-EP
E.A.T.E.R.-DOOMSDAY TROOPS-EP
FATAL RAGE-LP
FLESH COLUMNS-SCHWEIGEN VOR DEM STURM-EP
FRITES MODERN-VEEL, VET, GOOR EN DUUR-LP
KRUNCH-HELLO BOB-EP
CYNDI LAUPER-GIRLS WANNA HAVE FUN-45
MARGINAL MAN-IDENTITY-EP
NAKED RAYGUN-FLAMMABLE SOLID-EP
SECOND WIND-SECURITY-EP
THINK TANK-TP
TROTSKIDS-JE SENS MAUVAIS-EP
VIOLENT CHILDREN-SPLIT SCENE-EP
VIBRATORS-FLYING HOME-45
WELCOME TO 1984-LP V/A
YO-GOOD TIDINGS-LP

It looks like once again Jello couldn't get his shit together in time, so instead we present the following exciting information:



©1983 WINSTON SMITH

Pushead

CIVIL DISSIDENT-FOURTH RATE-TP
E.A.T.E.R.-DOOMSDAY TROOPS-EP
MALINHEADS-EP/ASTA KASK-EP
INFERNO-DEATH AND INSANE-LP
KAAOS-RISTIINNAULITTU-LP
TARGET OF DEMAND-LP
KRUNCH-EP
R.T.S./ASOCIAL-TP
FRITES MODERN-VEEL VET....-LP
SECOND WIND-LP
ADRENALIN O.D.-BRADY BUNCH-TP
WHO? WHAT? WHERE/ WHEN? WHY?-LP V/A
ICONS OF FILTH-LP(especially artwork!)
SLUGGO-CONTRADICTION-EP
VANALLES & NOGINAT-EP
ARROGANTA AGITATOR-ARROGANS-EP
INCHARGE/E.A.T.E.R.-TP
MARGINAL MAN-IDENTITY-LP
UNICEF-EP/ WELCOME TO 1984-LP V/A
BRISTLES-BAN THE PUNK SHOPS-TP

Ruth Schwartz

BIG BLACK-BULLDOZER-EP
BLUTTAT-NKULVEKO-LP
COTTAGE CHEESE FROM LIPS OF DEATH-LP V/A
CULT MANIAX-AMERICAN DREAM-45
DRI-VIOLENT PACIFICATION-EP
DICKS-PEACE?-EP
E.A.T.E.R.-DOOMSDAY TROOPS-EP
FRITES MODERN-VEEL VET GOOR EN...-LP
INCA BABIES-GRUNT CADILLAC HOTEL-45
MALCOLM X-NO SELL OUT-EP
MARGINAL MAN-IDENTITY-LP
McRAD-DOMINANT FORCE-LP
NAKED RAYGUN-FLAMMABLE SOLID-EP
PLASTICLAND-EUPHORIC TEARDOOR SHOES-45
SEPTIC DEATH-LP
SPIKE IN VAIN-DISEASE IS RELATIVE-LP
SUBHUMANS-CRADLE TO GRAVE-LP
TAR BABIES-FACE THE MUSIC-EP
VULPESS-ME GUSTA SER UNA ZORRA-45
WELCOME TO 1984-LP V/A

Steve Spinali

DICKS-PEACE?-EP
FLESH COLUMNS-SCHWEIGEW VOR DEM STURM-EP
FLUX OF PINK INDIANS-THE FUCKING CUNTS.-2LP
KRUNCH-HELLO BOB-EP
LACK OF KNOWLEDGE-GREY-EP
LAST RITES-FASCISM MEANS WAR-EP
MAHO NEITSYT-TEHDASKAUPUNGIN LAPSET-EP
MALINHEADS-HOAX-EP/SUBHUMANS-LP
MARGINAL MAN-IDENTITY-EP
NAKED RAYGUN-FLAMMABLE SOLID-EP
NIP DRIVERS-DESTROY WHITEY-EP
REBELS & INFIDELS-CORPORATE PICNIC-LP
SLUGGO-CONTRADICTION-EP
STIGMATHE-SUONI PURI DALLA LIBERTA-EP
VIBRATORS-FLYING HOME-45
Y DI-PLACE IN THE SUN-EP
BARRICADED SUSPECTS-LP V/A
UNDERGROUND HITS#2-LP V/A
VAGRA FOR HELVETE-LP V/A
WHO? WHAT? WHY? WHEN? WHERE?-LP V/A

Tim Yohannan

ASBESTOS ROCKPYLE-POLICE STATE-45
BEDLAM-LP
CRAMPS-WEEKEND ON MARS-45
DEPO PROVERA-MANITOWOC ROCKS-TP
E.A.T.E.R.-DOOMSDAY TROOPS-EP
EMPTY SKULLS-TP V/A
FALLOUT-BUTCHERY-EP
FRITES MODERN-VEEL VET GOOR...-LP
F.P.E.-MODA-TP
INFERNO-TOD & WAHNSINA-LP
ICONOCLAST-AFTER THE MASSACRE-TP
KRUNCH-HELLO BOB-EP
MARGINAL MAN-IDENTITY-LP
POWER OF THE SPOKEN WORD-THE PERILS-TP
REVENGE OF THE WHORES-HINCKLEY'S BRAIN-TP
TAR BABIES-FACE THE MUSIC-EP
VERBAL ABUSE-JUST AN AMERICAN BAND-LP
VIOLENT CHILDREN-SPLIT SCENE-EP
WELCOME TO 1984-LP V/A
DEZERTER-EP/SUBHUMANS-CRADLE TO GRAVE-LP

RADIO STATIONS: MAX RNR RADIO SHOWS ARE NOW AVAILABLE FOR STATIONS ONLY. CASSETTES ARE $5 PER SHOW. CONTACT RUTH SCHWARTZ AT P.O. BOX 988, S.F. CA 94101

NEW MAIL ORDER INFO

U.S. AND CANADA: CURRENT AND BACK ISSUES AVAILABLE FROM MRR/P.O. BOX 288/BERKELEY CA 94701/USA FOR $1.50 EACH. 6 ISSUE SUBSCRIPTIONS AVAILABLE FOR $9.

U.K.: CURRENT AND BACK ISSUES AVAILABLE FROM MRR/P.O. BOX 59/LONDON N22/ENGLAND FOR £1 EACH. 6 ISSUE SUBS AVAILABLE FOR £6 EACH. WRITE THIS ADDRESS FOR EUROPEAN WHOLESALE DISTRIBUTION.

EUROPE: CURRENT AND BACK ISSUES AVAILABLE FROM MRR/P.O. BOX 59/LONDON N22/ENGLAND FOR $2 EACH. 6 ISSUE SUBSCRIPTIONS AVAILABLE FOR $12.

AUSTRALIA, ASIA, AFRICA, SOUTH AMERICA: CURRENT AND BACK ISSUES AVAILABLE FROM MRR/P.O. BOX 288/BERKELEY. CA 94701/USA FOR $3 EACH. 6 ISSUES SUBSCRIPTIONS AVAILABLE FOR $18.

DEADLINES FOR NEXT ISSUE:

SCENE REPORTS-MAY 1
AD RESERVATIONS-NOW
AD COPY-MAY 15
ISSUE ON STANDS-JUNE 1

AD SIZES AND RATES:

1/6 PAGE(2½ WIDE X 5 DOWN) $20
1/3 PAGE(5 WIDE X 5 DOWN) $40
1/2 PAGE(7½ WIDE X 5 DOWN) $50

BACK ISSUES AVAILABLE:

#2, 4, 5, 6, 8, 9, 10, 11, 12

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Jerry Booth
Erikka
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Jerod Poor(emeritus)
Noisebush
Stephanie
K & P d'Orleans
Scott
Kent Jolly
Ruth Schwartz
Tim Yohannan
Mad Max
John Howard

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Dave Markey
Dave Rat Cage
Ron Thatcher
Pushead
Redson
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Power of Spoken Word
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Simon Bob Sinister
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Roger Morgan
Josh
Evan Herrick
Dig
Urs

SELL MRR: If you're interested in selling MRR at gigs in your area, please get in touch with us for details.

READERS: If your local record or magazine store isn't carrying MRR or runs out of them too quickly and doesn't re-order, please let us know the name of the place so we can tell our distributors where to sell them. Your input is essential.

PLEASE CONTINUE TO SEND ALL RECORDS, TAPES, LETTERS, PHOTOS, ARTICLES, ETC TO:

MAXIMUM ROCK'N'ROLL
P.O. BOX 288
BERKELEY, CA 94701

MAXIMUM ROCKNROLL RADIO

ON THE AIR

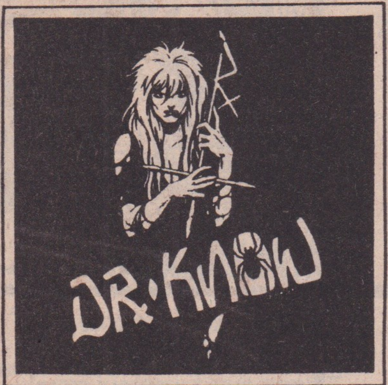
WSPN SARATOGA SPGS NY 91FM TUES 10PM
WUNH DURHAM NH 91.3FM SAT 11PM
WZRD CHICAGO IL 88.3FM SUN 1PM
WSCR MARGATE NJ 91.7FM THURS 4:30PM
WAKE WINSTON-SALEM NC 530AM THURS Mid
KCSB SANTA BARBARA CA 92FM THURS 11AM
WCSB CLEVELAND OH 89.3FM Call Sta
KPFA BERKELEY CA 94.1FM TUES 9PM
KFCF FRESNO CA 88.1FM TUES 9PM
CKLN TORONTO ONT 88.1FM TUES 10PM
CFMU HAMILTON ONT 93.3FM Call Sta
WBGU BOWLING GREEN OH 88.1FM MON Midn
CKCU OTTOWA ONT 93.1FM MON 10PM
WDCE RICHMOND VA 90.1FM THUR 3PM
Color Radio 36 RICHMOND VA FRI 9PM

KUCI IRVINE CA 88.9FM MON 9PM
CJSR EDMONTON ALTA Call Sta
KFAI MPLS MN 90.3FM SAT 7PM
KZUM LINCOLN NE 89.5FM THUR 10PM
KAIR BOULDER CO 101FM/660AM MON 9PM
WRUB BUFFALO NY 640AM SAT Midn
WKDU PHILADELPHIA PA 91.7FM TUES Midn
WJRH EASTON PA 90.5FM Call Sta
WOSR COLUMBUS OH 540AM/99.9FM WED 5PM
WMEB ORONO ME 91.9FM FRI 9PM
KUGS BELLINGHAM WA 89.5FM WED 10PM
WUSB STONYBROOK NY 90.1FM WED 11PM
KJHK LAWRENCE KS 91FM MON Midn
WMUC COLLEGE PK MD 88.1FM SUN 6PM

new from
Ghetto-Way™

DISTRIBUTED BY:
SYSTEMATIC, IMPORTANT, DUTCH EAST INDIA.
GREENWORLD, ROUGH TRADE, SOUNDS GOOD,
MYSTIC DISTRIBUTING, USS&M,NU MUSIC,
&TOXIC SHOCK

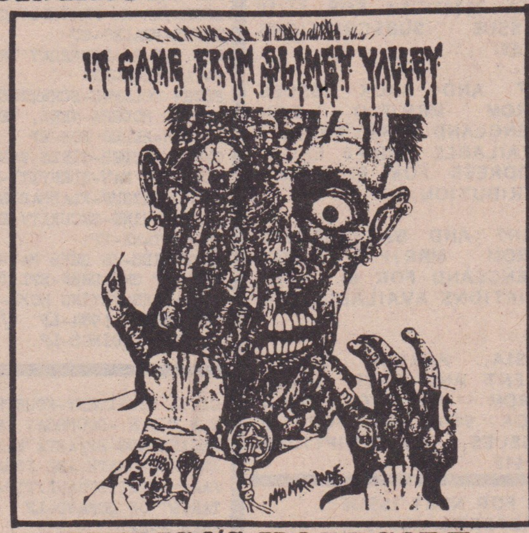
Plug In Jesus



8 TALES OF RELENTLESS TERROR

DR. KNOW ILL REPUTE

MOX NIX CIRCLE ONE


IT CAME FROM SLIMEY VALLEY

UNDERCITY KINGS & more

AMERICA'S HARDCORE

GHETT-O-WAY RECORDS P.O. BOX 1025 HOLLYWOOD, CA 90078-1025

DISORDER RECORDS
1850 Union St. Room 488
San Francisco, CA 94123

DRI 7" Violent Pacif..	2.25
STRETCHMARKS 7"..	2.25
ANTIDOTE Thor Shalt 7".	2.25
AOD Lets BBQ 7"...	2.25
AVENGERS LP.....	5.50
& cassette +2extra tracks.	5.75
MISFITS Earth AD..	6.00
PROLETARIAT LP...	4.50
FANG Landshark 12"..	3.00
PROPAGANDA Finland comp	6.50
NEW HOPE Ohio comp..	6.25
WE GOT POWER comp	5.50
DESTROY L.A. comp..	5.75
RAT MUSIC 1 comp..	5.50
WHAT IS IT comp..	5.25
NICE + LOUD 7" comp.	2.25
WHAT SURF comp..	5.25
LET THEM EAT JELLYBEANS cassette version...	5.75
DOA Bloodied gr hits	5.50
DEEP WOUND 7"...	2.25

Avoid suffering + depression - list alternative choices!

MAXIMUM ROCK'N'ROLL BACK ISSUES!
#2·4·5·6·8·9·10·11·12·13
postpaid individually... 1.50
with a record order... 1.25

MINOR THREAT!! new 12"..	3.50
GOVT. ISSUE Effort 7".	2.25

POSTAGE + HANDLING

USA:
$1.50 for first 2 records
25¢ each add'l LP or 12"
15¢ each add'l 7"
Payment by Money Order is best.
(Available from your friendly P.O.)
Check or cash (be careful!) ok too.

CANADA + MEXICO:
$2.50 first 2 records
50¢ each add'l LP or 12"
25¢ each add'l 7"

OVERSEAS: (surface rate)
$2.50 first 2 records
75¢ each add'l LP or 12"
30¢ each add'l 7"
US Funds please - bank check or International Money Order.

Enclose a note about your scene + what records we should carry.
Gig posters welcomed!
THANKS to everybody who has written!

We carry the entire Rough Trade catalog, including the CRASS label.

BLACK FLAG My War	5.25
MEAT PUPPETS II...	6.50
TESCO VEE LP...	5.00
PREVARICATORS 7" Killing	2.50
REJECTORS/ACCUSED LP..	6.00
DI Richard Hung Himself LP..	5.25
HUSKER DU Metal Circus	4.75
MDC LP.......	4.75
DRI LP.........	4.75
FREEZE Land of Lost..	4.75
EXPLOITED Start a War..	7.00
WIPERS Over the Edge	6.50
CRUCIFIX LP.....	4.75
JERRY'S KIDS LP..	4.75
SLUGLORDS 12"...	5.25
NEG. APPROACH Tied..	6.00
HOUSE OF COMMONS 12".	5.25
PARIAH LP......	5.75
OFFENDERS LP...	5.75
TOXIC REASONS new.	6.00
FAITH Subj. to Change	5.50
BAD POSTURE 12"..	5.75
VERBAL ABUSE LP..	5.50
NEW MAX. R+R COMPILATION!....	5.25

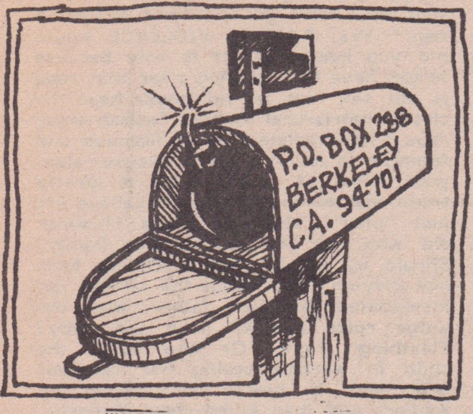
WRITE FOR AMAZING FREE POSTER-CATALOG!

SUB HUM ANS

NORTH AMERICAN TOUR

Apr 13-Los Angeles
Apr 14-San Francisco
Apr 15-Sacramento
Apr 19-Salt Lake City
Apr 20-Seattle?
Apr 21-Portland?
Apr 26-Reno
Apr 27-Phoenix
Apr 28-Los Angeles
Apr 29-Las Vegas
May 1-Kansas City
May 3-Minneapolis
May 4-Milwaukee
May 5-Chicago
May 6-Detroit?
May 8-Harrisburg
May 9-Buffalo
May 12-Toronto
May 13-Quebec
May 14-Montreal
May 18-Stamford
May 19-Philadelphia
May 20-Boston
May 25-D.C.
May 26-New York City

OTHER DATES TO BE ADDED



WHO'S IN CHARGE HERE

Dear MRR,

Do you know that 17.7 is a rational number? Do you care? Why do we waste our time this way? Instead of learning something useful like how to end starvation, we learn things we will have forgotten by next week. I'm fucking sitting in the back of a classroom learning absolutely nothing, yet I still put up with it. I don't pay attention--nothing sinks into my mind--I hate the whole idea--but I still come. To make things worse, at lunch today some jerk decided to entertain his simplemind by throwing food at me (or was it aimed at the "punker with the mohawk"?) Fuck-- don't these people think? Or do they let someone else do it for them? If so, who's the head asshole that's in charge of the whole show? Can we do anything to shut him/her up? Just wondering.

Liz/110 La Bolsa Road/Walnut Creek, CA 94598

Dear MRR,

I am from Greece and would like to correspond with people from everywhere. I like thrash, hardcore, and punk (except Oi!). I am new to American punk, so I want all kinds of information. I'm also interested in zines, tapes, etc. If you want to hear our tape and get our fanzine, send me anything you can in trade. But I don't want money (you can send a broken record or just write. That's enough for me).

I am a vegetarian, hate war, any kind of god, politics, violence, cops, and anti-gays. I believe there's more to being a human than being stupid, wearing green hair and chains, and fight against everything.

Our fanzine is called (translated) Why, and costs us something less than a dollar. We prefer you don't send money, cause you'd have to send a dollar and we can't make change. Then we'd be making some profit, and we don't like that. Our band is called (translated) BLACK IDEALS.

Cristos Vougas/ Zinodotou 19 Pangrati 11634/ Athens GREECE.

Dear MRR,

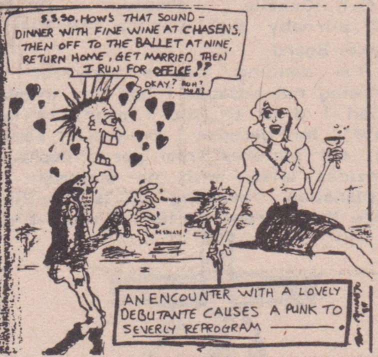
I'm working on a hardcore compilation of Southeastern US bands, so if any of them would like to submit demo tapes, I'll be glad to include them. Also, please send a short description of your band. Thank you, Donny Woodard/ 6362 Hawthorne Terr/ Atlanta GA 30092.

KNOWLEDGE IS POWER

Dear MRR,

Congratulations on your brilliant interview with Winston Smith; had that been the only feature in your latest issue it would in itself have been worth the cover price. It's refreshing to hear some well documented and educated viewpoints on the state of our fucked-up globe. I find in your letters alot of people who have opinions, few of which are well backed-up by fact. I think Jeff Bale's comment that "most people have an incredibly shallow historical perspective to begin with..." pretty much explains the situation. If one is truly concerned and hopes to reverse the 1984 process or at least be aware and challenge it, then self-education is mandatory. READ is the key word here--books, articles, history, whatever. Build a foundation for your viewpoints, something to refer to in your mind if confronted by one who challenges your beliefs. Don't just rattle off some half-digested punk rhetoric that someone "cool" told you. People are going to have to realize that there are more of us than the power elite and that by spending as little as a couple hours a week learning about issues we will begin to disarm the system's most powerful weapon--ignorance.

Tom Cornejo/P.O. Box 460/Morongo Valley CA 92256


$,$,$0. HOW'S THAT SOUND - DINNER WITH FINE WINE AT CHASEN'S, THEN OFF TO THE BALLET AT NINE, RETURN HOME, GET MARRIED THEN I RUN FOR OFFICE!?
OKAY? HUH? HUH?
AN ENCOUNTER WITH A LOVELY DEBUTANTE CAUSES A PUNK TO SEVERLY REPROGRAM

Dear MRR,

I really liked the way you handled those two assholes from Tucson in MRR #10. I probably would have done the same thing. Now don't get me wrong; I'm not accusing you of being a communist, but I do feel that some of your views are a little communistic. But that's your opinion, and I can accept that. You have your's, and I have mine. I do feel though that other people can express their opinions about other peoples opinions without being assholes, which the 2 guys in Tucson failed to do. Keep up the good work. Mike Sullivan, Omaha NE.

ANTI-SEXUAL LIBERATION

Dear MRR,

You guys are always expressing concern for the plight of the poor and the various economic inequalities in society, etc., which is fine, but I think you're missing the real root of the problem. The real cause of poverty is sex, not economics. Poor people can't seem to keep their genitals in their pants, hence they have more and more babies which they have to support by taking shit jobs and accepting low housing standards.

What I'm trying to say is this: from day one, people are brainwashed by the media, etc, about how important it is to have sex, get married, raise a family, etc. Only when the poor slobs dive head on into these situations, naively believing the idealized version they see in the media, do they find that there is a wide margin between reality and fantasy, and it's too late.

Let's face it; sex is vile. Why not masturbate instead? You can get the same effect without having to worry about VD or unwanted pregnancies. If you have no kids to support then you can just tell your boss to stick it up his ass sideways when he tells you to clean his toilet, rather than having to lick his boots and sheepishly comply. Remember, keep it in your pants and no one will be able to control you.

Mundane Mike Brunelle/ 534 Beacon St/ Boston MA 02115.

GOD (this subject) IS DEAD

Dear MRR,

I deeply regret religious cults infiltrating the punk scene. If those people are punks, I'm not! Punk was about thinking for yourself, about believing in people, not God (and that's what religion is about, believing in something that does not exist, that cannot help . There's no one listening to your prayers, you fools!). Believing in God is throwing away all your common sense. Remember, religion is the main institution of war throughout all human history! Those 'religious punks' (contradiction in terms) are making the same mistakes our ancestors made. They're beginning to believe in those cults that destroyed and mutilated the world to the present day shit we're living in. (I'm not saying there isn't any good in krisna or christianity, but the good certainly isn't in believing in Jesus or God). Christian punk, doesn't that make you laugh (out of misery). I was happy to read there aren't many of them (hope they'll get their sense back very quickly), and another thing to be happy about is CAUSE FOR ALARM splitting up with their singer preaching krisna from the stage (that was the real 'cause for alarm'). Is the public that passive in Amerika that they don't react to such behavior? I'm not trying to split the scene even more than it already is, but I'm trying to take the reasons away when such alienation begins.

When you read the interview by Lyle H with the krisna punk, you can see that he doesn't give answers to the first 2 questions, nor the last one. This is a well-known and popular technique of any religion. The last question was the most urgent of the interview, but he just kept moaning about nothing, saying things like "krisna is kinda CRASS". Have you got shit where you're supposed to have a brain? He also says "When we started, everyone was pretty confused and stuff." The first thing you should have done is clearing things up inside your own head before things start to come out! The revolution has to start inside your own head. First, think about yourself, then think of others (and don't think about God at all). Punk is many things, but it is not being confused. Punk is being sure about what you're saying, not about believing those things that are the right things to say and do. Punk is a feeling, not a bloody religion. It's a persuasion, not a sect. Clear up the mess in your head first, before you write anymore songs, ok?

Stel/ Prinsbisschopingel 21/ 3500 Hasselt/ Belgium

P.S. Am searching for DISCHARGE-like bands (tapes or records), so please let me know about any you know of.

MYKEL, MYKEL, MYKEL

Dear MRR,

First I'd like to say that your magazine is great. I'm currently a political prisoner, undergoing state terrorism in Canada. Behind bars, I'm forced to sit back and watch the state of the world solidify itself further and further into accepted forms of fascism, leading to total self-destruction, everyday. When I receive an issue of MRR, I feel there's still some life in the veins of the people out there. Radical rebellion and different political concepts are brought out clearly in MRR, and are integrated with current political issues, so that people can grasp a sense of what's coming down these days. That's why I got so pissed off and rabid after reading Mykel Board's piece of reactionary crap in the last issue of MRR, (#11). MRR is one of the best punkzines in circulation today that's committed to raising the punk movement to a radical political consciousness. So it's a mystery to me why MRR contains an article written by a contemptuous sexist, who self-righteously yaps on, as he critisizes "progressive" political movements, instead of addressing the true roots of the problems.

Whether Mykel Board disagrees or not, kicking KKK vermin off a university campus is a fine thing to do. If anything, the fascists would be appreciative towards the peaceful radicals, who took hold of their arms to lead them off campus, instead of breaking them! (Like the KKK fascists would've done to them, if the situation was vice-versa). Considering that most university students can only academically stand back and theorize on racism, instead of acting to do anything about it, it was a perfectly righteous action. Only reactionaries would want to manipulate it for their own needs, by claiming that the hounding of a young budding fascist out of a university education is a "nazi tactic." Mykel bored me with his simplified definition of "Newspeak" which he says "is a process of a central authority re-defining words in a way that will serve its own ends." That's exactly how Mykel Board's article was written: a central authority (being himself) re-defining facts and instances in a way that will serve to validify his twisted views of reality.

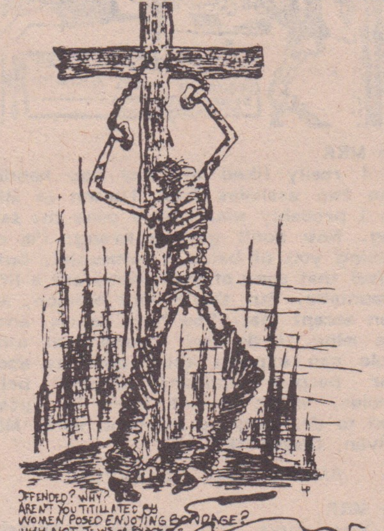
Mykel Board's second poor excuse for attacking the oppressed, instead of attacking those responsible for oppression in the first place, lies with his further example of how "1984 has always been here." He depicts the "peoples' movement" to stop pornography as a dangerous "censorship movement," that wants to control and censor everything. It's a typical reaction for a contemptuous sexist to make. Neither the "peoples' movement" or myself are advocating censorship or "controlled" propaganda, but we all clearly see the need to stop (not censor) publications that depict children as sex toys and women as gang-bang bags for rapists and perverts to get off on. And it's not sex that us "progressives" are against either, it's the distorting of sex by pornographers into a game that's devoid of sensitivity and respect that we oppose, simply because it degrades and endangers the lives of women and children. It's the new turn on, in the new age, that we as punks are, or should be, at odds with. But yet, Mykel Board foolishly slags the battles waged and won by the people that move to stop pornography. It doesn't make sense, and rightfully so, because the article and his views are total garbage!

Kiddie-porn was next on his list to be twisted and misconstrued to serve his reactionary views expressed in his article. Only someone who's a real sickoid and likely to be the one jacking off to pictures of sodomized children and raped women, could rationalize kiddie-porn, by weighing it on a scale less harmful than "Mikey," a child who appears in a breakfast cereal commercial on T.V. Sexual exploitation is quite a bit different, in a far more serious way.

Mykel Board's friend, the Norwegian kiddie-porn maker, who justifies it by saying that "the kids like to think they are movie stars by playing sex in front of the camera," should be SHOT! He's as crazy as Board, who seriously thinks that the anger caused by feminists has been responsible for more rapes in our society! Where are the facts to substantiate this kind of accusation? The fact is there are none. There are, however, many facts to substantiate that violent pornography has become a huge business, proliferating rapidly, along with rape, incest and other forms of misogynist violence. Films and magazines promoting violent rape have been proven to be influential to the viewer, who sees the rape/fantasy in a sexually pleasing way, because the film depicts the women as enjoying the rape. Feminists never depict women as enjoying the rape attack!

I suggest that Mykel Board should re-evaluate his position and take some responsibility on issues he writes about. That's if he intends to keep writing columns for MRR. From the sound of things, I assume he'll be writing newsletters for the Moral Majority soon. As you are no doubt aware, they have a twisted view of freedom too.

In resistance, Juliet Belman, P.O.W./Oakalla Prison, Drawer "O"/Burnaby B.C./Canada V5H 3N4


OFFENDED? WHY?
AREN'T YOU TITILLATED BY
WOMEN POSED ENJOYING BONDAGE?
WHY NOT JEWS OR BLACKS?
IS IT SUCH BLASPHEMY TO QUESTION SOCIETY'S DIRECTION?
LP

Mykel Board,

I'm sending you a copy of my drawing not because I had you in mind when I drew it (tho I might as well have), but because I am sick of seeing cut out pictures from porno books in fanzines lately with no statement or explanation revealing it is anything more than a reproduction of what it was originally meant for. Just another reminder of what women's place in the Patriarchy is--just restating what everything in the media has said. Which brings me to your article --you seem to believe what has been institution and tradition for years is the norm we shouldn't fight--RACISM, SEXISM and AGEISM are all normal traditional things not to be messed with unless on a superfluous level. One thing for instance, is your ranting on a group that decided upon getting rid of a racist and another group who wanted to rid themselves of a porn mag. First off, HOW MANY RACIST PORN MAGS are there? And you're all upset over the loss of one? Racism and pornography are not on the decline y'know-if anything, on the upswing. Soft porn in Saturday morning cartoons in sitcoms, fashion mags, etc. Another thing-your statement that radical or just feminism causes rape is just another blatant patriarchal voice saying "Don't! Control your anger; men don't like pushy women--you'll get raped if you don't shut up, Don't go anywhere without a man!" Yes, RAPE IS VIOLENCE where did you hear that? It is only because women have been making clear that rape is not sex that we no longer hear the classic patriarchal lie that "women enjoy rape." Rape existed before feminism and feminism is just the latest excuse--also, your view of child porn is pretty traditional too-- you seem to believe it's just "play". What about the 11-month old who has intercourse with Daddy? Should we ask her how much she feels like playing? How about the 12-year old inseminated by her father who the judge rules has to have the baby? Plaything, right? Or how about the child in wartime seeing her relatives shot and is beaten and raped by soldiers and then killed--boy! A party. Or, the girl who's 14, saying she's 16, bragging to someone she wants to go to bed with? "I was raped when I was 9, aren't I sexy?" How many victims have you talked to? I have a friend who's stepmother was "forced" to have intercourse with her father since 2nd grade, till she could get the hell out of the house-- the mother said nothing--Jane (the woman), tried to save a younger daughter but couldn't. She is now (Jane) an overweight severely manic-depressive who has periodic bouts at the local asylum--she has enough prescription drugs to kill an elephant--all she wants to do is die--and has had a record of suicide attempts--she must have had fun with her dad, RIGHT? Liz Plazo/Williamston, MI

KNOWLEDGE IS SECURITY?

Dear MRR,

A lot of the time I hear this line: "They're good, but they're too preachy. I don't want to be told what to do--who is this, Jerry Falwell?" I hate Jerry Falwell for what he represents and believes in and the tactics he uses-guilt-to get his point across, but sorry, I don't think there's anything wrong with going to great lengths to get one's message across. Let's admit; he has something to say which he truly believes matters. I am secure enough in my values not to succomb to any of his manipulative tactics, and anyone who is not worth a hell of a lot anyway--they'd follow anything, even hardcore, because some people are truly in need of latching onto a particular movement or other. The bleeding heart, "poor innocent victim" story applied to the afforementioned sheep I do not buy. There is a choice, and people get what they deserve. It is up to us to reject the rubbish, using concrete substantial reasons to argue otherwise, and there is no reason why these reasons should not be communicated. If a person has something to say, mundane truth or revolutionary salvation idea, of course they want to get it across. They are more inclined to say this by way of song lyrics than Sunday morning TV or monolgue. But beliefs are beliefs, however they are cameflaged or transmitted. If someone opted to not having an abortion because someone else said they'd be killing one of God's children and this does not do terrific things for their life, then fine--that's their lot for being gullible and weak and cowardly. Nobody except the mentally ill are not capable of defending their decisions, and I think people should stop giving these spineless followers their pity, which is undoubtedly what they want, because they are losers. However, the potential for change is there. I don't think that those in more visible positions inthe scene should have more say than someone who has yet to publicly make their presence known. But a letters column is an alternative, and if they are, say, in a band of any merit, I'd like to assume that

they have something different or substantial to say; otherwise, what would they be doing there?
B.D./ 409 Winchester St/ Newton highlands MA/ 02161.
P.S. A person secure in their values is not threatened by opposing views.

Lockup cells bugged, police officer tells trial

Hello MRR,

I always read your publication after Gerry's digested it. Going over the names of bands, page after page, always brings howls of laughter into the holding cells they keep us in at the courthouse. Many of the songs sound pretty hilarious too, and they bring out fits of semi- muffled laughter from us in the prisoner's box in the center of the courtroom. Seriously though, it is always great to read all about the things happening around the U.S.A. and all over the place, by the only hope within the Western World--the rebellious youth and associated malcontented resistors of the modern order.

The "obligatory" 1984 issue was good (except for Mykel Board). The newspaper article I've sent along contains a 1984-ish revelation. Basically, it is standard procedure to have bugged cells for the just-arrested, so that conversations can be monitored at the whim, and a flick of the switch, of the cops. Obviously they don't record everybody, but the devices are always in place. For example, our conversations in the first cells after our arrest were recorded.

I'd like to ask your assistance in getting the word out about a pamphlet of some essays and poems of ours. It's called "Statements of the Vancouver 5" and will be a 40-page job, available for $1 from: Free The Five Defence Group/ Box 48296, Bentall Sta/ Vancouver BC/ CANADA V7X 1A1.

I can't say that our statements are as topical as we would like them to be, but since we're on trial we've chosen to self-censor some of our thoughts.

Remember, the streets are the garden beds of the future. Take care...Brent Taylor, Vancouver 5.

NOT SO SACRED ORDER

Dearest MRR,

I'd like to share with you my encounter with Milwaukee band SACRED ORDER. Three women friends, one male friend, and I traveled to Milwaukee to see a show with STRAIGHT EDGE FEMS, DIE KREUZEN, and SACRED ORDER (we're from Madison). When S.O. came on, they had about 3 false starts (equipment?). While this was happening, I commented to a friend (woman) "What the fuck's going on?" The bass player made a comment I didn't catch. I asked him to repeat and he said "Shut up you stupid little bitch" loud enough for everyone in the basement to hear. Obviously angry, I advanced towards and put my hand upon his shoulder to talk to him; whereupon he hit me with the butt of his guitar in the face and chest with great force three times. I started to cry from anger, so I had to leave the room. My girlfriend stood on a chair and said to the crowd, "Are you people actually going to stay down here and listen to these assholes after what they did?" A few people listened; most acted like the bass player had done the right thing. We then went upstairs and tried to calm down. Suddenly the bass player appeared at my side and said "I should hit you again, bitch". My woman friend tried to reason with him; "Let's talk about this. Why are you so mad at us; we didn't do anything to you." He then said "I'll shove your fucking teeth down your throat bitch". At this point my friend and I felt very helpless because of the lack of support from the people there. My male friend entered a few minutes later and was informed of what had happened. The bass player walked up to him and asked "What's your problem?" My friend answered "My problem is I don't like the fact that you hit this woman in the face with your guitar." The bass player replied "I didn't hit her in the face; I hit her in the chest." The bass player then hit my friend in the face. They began fighting, but were pulled apart. The bass player then left with his girlfriend. It appeared that he had told everyone that I had hassled his girlfriend, which was an outright lie. I don't know who she is and I rarely hassle people unless I'm hassled first.

The most upsetting thing about this was the crowd's reaction. Most people didn't care, thought it was entertaining, or thought I was in the wrong. This apathetic crowd seemed to have a very media-influenced idea of what hardcore is. This is very disappointing to me. Those people might chant "Think for yourself", but they don't employ it in their actions. The drummer from S.O. told me I shouldn't get down on the whole band because of one member. I told him he was just as guilty for witnessing it and not lifting a finger to help me.

Women-read this and think about it before you attend a SACRED ORDER show. This is one of the most sexist and abusive bands I've encountered. They get away with this behavior because of their "bad reputation", just another label for "destructive stupidity". Please write me and tell if you've had similar experiences and/or thoughts regarding this matter.
Chris Demos/ 4445 Hillcrest Dr/ Madison WI 53705.

HAVE YOU HUGGED YOUR PLANT TODAY?

Dear MRR,

We are very concerned, nay shocked, at the everpresent and everincreasing rise of vegetable slaughter. This carnage, these vegetarian atrocities, must stop--just because plants don't have blood doesn't mean they don't bleed. We, the Flora United Commando Komrades for Offing Flora-eating Fuckers, are fighting to obtain complete freedom from predation for our green brothers. The butchers and gorehounds who salivate with glee at the sight of tofu, falafels, amd A&W vegiburgers are our main targets; we vow to hunt down these warped monsters and form a huge compost pile from their rotting remains. Our first offensive, the promotion of the use of EDB, has been a grand success-the resulting cancer and genetic defects in humans and insects should show everyone that we mean business.

This vegetarian atrocity is big time. MRR, I'm sure you won't be surprised to learn that the 'church' has long been supportive of this murder with their trance-like chants of "Lettuce Prey". It goes even deeper than that; almost every facet of society has been permeated. Bands like the CRASS and ANDY T should take a clue from the straight edge bands who refuse to smoke or drink because to them it is the consumption of innocent death camp victims--hops, malt, tobacco, and other grains. The RAMONES were one of the first bands to rally to our cause, their "Gimme Gimme Shock Treatment" (need I point out that a shock is a group of cornstalks or bundles of grain set up on end together to dry and await harvesting?) is a classic, heartwrenching plea for world sanity. the FALL went so far as to name themselves after the time of year which no righteous defender of plantlife can endure without tears coming to ones eyes. Their "Man Who's Head Expanded" is clearly to all but the moronically stupid a depicting of the plight of the common lettuce plant as it prepares itself for annilation by the masticating jaws of injustice. Skaters on wooden boards must also die.

By eating only animals which prey on other fleshcan we clean our stained hands and reputation. It's time to start feeding as high as possible on the food chain; we must also kill all herbavores.

And you at MRR can help spread the word by playing songs like the POISON GIRLS "I Smell Falafel" (a slap in the face brutal look at the appaling habit of being a vegetarian) and the OMEGA TRIBE's "My God The Steak Is Rare" (a haunting chorus which cheers the consumption of 4-legged plant eaters).

Yours, Alex 'Tanya' Isotopex

MRR,

Just writing to state the true facts about BYO's last gig at Sin Club. John states that we were arrogant and had a "Rolling Stone" attitude. John, about 1½ hours before the show, asked us (cause we were the main band) what time we wanted to go on. We told him, he said "fine". Showtime comes and the band finishes and we go to set up. The North Carolina band says "Can we go on now?" to John. John says we demanded that we go on now and that we were all fucked up and only thinking of ourselves. He also told C.O.C. that he asked us if C.O.C. could go on and he said we said, "No". Now, how do we know this? Our singer was standing behind our car without John knowing and heard John outrightly lie about us to C.O.C. This infuriated him and he (Ralph) stepped in and started yelling at John for lying. John was now caught in the act. After that, we (MOB) let him know how much we didn't appreciate his lying and being dishonest. He admitted to us he was wrong and now he tries to pass the buck and make us look bad in his letter to you. Sounds like sour grapes and maybe some jealousy. This letter he wrote making him sound like God's gift to N.Y. really amazes me. Jack/ the MOB/246-14 54th Av/Douglaston NY.
P.S. Liars and people who aren't responsible shouldn't ever be respected.

CORPORATE PUNK

Dear MRR,

This is a little note on a subject you might want to hear about. Avalon Attractions- oops, I mean Goldenvoice Productions, has got some nerve. I guess bands get paid pretty well when they play for Goldenvoice, and some bands will do anything to play for them.

Goldenvoice tried to tell 3 different bands that if they played a certain gig that was opposite a Goldenvoice gig, they would never play on a G.V. line-up ever again. Fuck you Goldenvoice! Where do they get this kind of power? Money!

Any band should play anywhere , any time, if that's what they want to do. G.V. were way off-base in saying this. But, a band that listened to them and didn't do what they really wanted to do is a band with no pride, no values, no ideals, and is way lower than Goldenvoive could ever get.

What is this "corporate punk" stuff? It costs money to bring these English bands over here, but they play with bands that play around town a lot. And if you want to pay $8.50 to see G.B.H., go ahead. I heard that bringing a band from England was their excuse for higher prices. Then why were tickets so much for CIRCLE JERKS, FEAR, SIN 34, VANDALS--which are all L.A. area bands? To all you "closet punx" who only go to see an English band and don't support local clubs or small bands--all you have to do is not go to a few Goldenvoice shows and put your money in a piggy bank instead and before you know it, PRESTO, you'll have airfare to London!!!

Jim Taylor/ 4623 Canoga #D/ Montclair CA 91763.

P.S. The MORTICIANS are here!

"LET'S KILL THE MUNI DRIVER"...RIGHT

Dear MRR,

I write this letter because I am fucking disgusted!!! I saw the G.B.H. show at the On Broadway Friday March 10th in S.F.. They played a kick ass set. We had loads of fun. However, after the show, there was yet another fight in the middle of the street. It was stupid, of course, and this happens pretty regularily. But the real piece of dog shit was dropped on the J-Church bus on Market St.

The bus was packed with punks who were yelling and shouting, banging on the windows and shouting slogans like "Oi, Oi, Oi, Free Beer" (Duh, fuckin' duh) They also broke into a chorus of "Let's Kill the Muni Driver" (Tee, fuckin' hee), and were generally acting like a bunch of sixth grade rejects. Of course, not all of us participated in this stupid shit , but at least ten or twelve were fuckin' blowing it! They were smoking and drinking (real cool) and gettin on and off the bus out the back door and making everyone wait as they did this. An innocent passenger started to demand that the skin who was holding the back door open to either close the door or get off the bus. The skin told him to "shut the fuck up" and started to push him and several so called punks got up to gang up on the man.

These fucking dick face assholes are a disgrace to the SF punk scene, the principals of anarchy (which they're probably too stupid ot understnd anyway), and the human condition in 1984. These fuckin' piss bags are not punks, they're not anarchists, thay are a VIOLENT BUNCH OF MACHO CREEPS!! They are overgrown brats cloaking their insecurities beneath a veil of spikes, chains, and superficial punk symbolism. They are the worst kind of posers!!! This kind of behavior only reinforces the need for the police state and perpetuated the stereotype that punks are "fuckin' violent idiots". They suck in the biggest way! They know who I'm talking about, they come to all the shows and always cause trouble and get into fights. It's probably too bad those dildos don't read your rag, because they're too busy hanging around Haight St. looking cool. I just hope one of you shit faces happens to read this or maybe, some of yer friends show it to you. Either grow the fuck up or commit suicide because the SF punk scene and the world at large would be much better off! - Obviously Pissed Off

LICK THOSE BOOTS

Dear MRR,

We want to say something about the scene report on Germany in MRR#11. That report was not critical enough. The fact is that about 80% of the German bands are shit, and there aren't many good labels either. Most of the labels are distributed by Boots (more on them later). Three of the major punk labels (Weird System, Agressive Rock Produkionen, and Rock-O-Rama) have most of the punk bands. With few exceptions, they release only LPs because they sell better. The worst label is R-O-R. The owner was a member of the German Nazi Party. It is possible that some of the money made from their records goes directly to the Nazi Party. . AGR and WS are not as bad as R-O-R, but they are mainly only interested in making money too, and don't care about the punk scene. As to Boots, their methods aren't too fair. For example, they bought the whole pressing of the Weird System sampler Keine Experimente exclusively for 7,50 German Marks and sold it for 12,50 DM to the wholesalers. They also distribute other commercial records, heavy metal, etc. Please don't buy any of these records. There are other labels that aren't very good, although they are not distributed by Boots (Milleimer Records.

SICK PLEASURE

Luckily, there are some bands and labels that are OK. For example, BETON COMBO, SICK PLEASURE, and CHANNEL RATS release their records on their own independent labels. so we would like to warn American bands to please not license their records to these labels.

Another thing left out was the violence at gigs. There are many people who beat others up to show how "cool" they are. There are not many places for gigs because the so-called punks destroy the places. One of the worst things is that more and more often, Nazis come to gigs to beat up punks. The danger of a return to fascism is great in Germany. The best place for gigs however is at the AJZ in Bielefeld. The gigs cost only about $1. Interested bands should write: Fritz Kraft/ Glatzerstr 86/ 4800 Bielefeld 1/ W Germany.

Please print this because we don't want any American punks to get a misimpression of the German scene. Any comments on the article are welcomed.

Ulf Baden/ Worth 16/ 2725 Hemsbunde or Holger Blum/ Rostocker Str 33A/ 2720 Rotenburg-Wumme/ West Germany.

Dear Fellow humans,

After digesting a piece in the last ish on the Vancouver 5, I felt moved to shit out some views based on personal experience. It's hard as hell for me to decide on whether or not I could ever do what they did, but not for the reasons I read. I have been involved with some simple protesting (a small group peacefully assembling in front of Martin Marietta-- a plant producing Pershing II missiles here in Florida). It didn't take long to find out that even this sort of action results in harassment and 'bad images' to the people who do it and the things they are associated with. Our small group was infiltrated by a sheriffs office spy and files were made on most of us. in addition to this shit, I am sometimes 'stopped' by various law officials (who have a make on my car because of my part in these actions). I am sure some others are still kept tabs on.

I say that we should not be afraid to stand up for what we believe in cuz fear of reprisal or bad press. When we stop r0cking the boat we'll be no different from the mainstream sheep who through ignorance or fear (great tools of all governments) refuse to do anything that might result in social change.

I can't say for anyone (even myself) when peaceful methods should be set aside for more violent ones--that's a decision that's gotta be made by each of us after a lot of thought, but I can say this for damn sure-- support what you believe in, do something to make this a better fucking place than it was before you got dropped out here, and don't condemn others for doing what they feel is right for them.

Also, to Mish and everyone else like her out there--there's a lotta us who just wanna see 'people' on this planet (shit, now I'm a racist against aliens!). We'll be a hellofalot better off when (and if) we ever get over all this label shit. Stick in there. I'm all for ya.

Beast Productions/P.O. Box 839/ st Cloud FL 32769.

Dear MRR,

Your "important notice" in the March issue is yet another manifestation of your "fight fascism with fascism" mentality. You must now examine all "products" in advance before you will agree to print ads for them? What will you do with those "products" with which you do not agree-have a book burning?

Would you object to a fanzine which suggested taking drugs, killing the president, or blowing up "the establishment"? Would you censor a mag with militant left-wing views who sympathize with the repressive regimes in east-bloc countries? Of course not. You are "free thinkers", right?

Your censoring a fanzine for some alleged "white power" attitudes is just as twisted as those attitudes you wish to suppress. You are hypocrites; you are dangerous. Max R&R is nothing more than a punk moral majority.

Eric Lorey/ 1338 Washtenaw St #5/ Ann Arbor MI 48104.

Dear Eric,

First off, our principles at MRR are that we are anti-racist, anti-sexist, and anti-fascist. Given that, yes, we have turned down ads from sectarian, dogmatic, left-wing groups. We support neither authoritarianism from the left nor the right!

Secondly, if we were the only zine around, or if we were in an all-powerful position of control (like the mass media), then your arguement about us censoring would have some validity. As it is, we feel under no obligation to use (waste) any of our restricted space on anything that we feel inspires reactionary values that are already deeply ingrained in our society. While on the surface our government and culture now reject obvious forms of discrimination, we feel that the more subtle, institutionalized aspects are still quite strong. Therefore, as an alternative publication, presenting an alternative view to the mother culture, we want to encourage people to overcome this conditioning which cripples us all.

As I said, we are not the only rag around, and in the specific case you cited, they already have their own magazine to present their views. This situation has nothing to do with the "First Amendment", and we will continue to exercise our right to not publish material which we feel is racist, sexist, or fascist. Tim

Dear MRR,

Lately, there seems to be an incredible onslaught of "joke" bands on the scene. We (DA BREECH BABIES), as of now, are Madison's only "legitimate" one, and are still wondering how far we can take it. An album? A tour? Lots of press? When will the "joke" wear thin? Well, we don't know. I, myself, have a few questions to ask your reading public, especially to those in these "joke" bands...

1) Why are you in one, instead of a serious bands?

2) Do you feel this is just a "fad", or is it the new stage to "punk rock"?

3) Are you doing it just for fun, or are you trying to make a statement about the people, scenes, bands, etc?

I would really like to hear from people concerning this subject, as I am trying to round up enough responses to put together an article for my fanzine, Mangled Brains. I have a few theories myself. First, I feel that they are the next logical step in the scenes. Think back to that mythical greatness of 1977. I wasn't there, but it seems to me that the people in the scene were into it for fun; I don't believe the SEX PISTOLS or RAMONES, to name just two, were totally serious in everything they did. I've seen films of them, and "Rotten" Johnny appeared to actually be having fun. This said, some might begin to think of the PISTOLS as a "joke" band; I've thought of them as that for years.

As that didn't really come out very well, I'll move on to my second point. A lot of these "joke" bands are there to make a statement. Speaking for our group, we're doing it to show that a band can never practice, put a lot of effort into organization, act like kids, and have a good time. This may not be a direct statement, but we're also one of Madison's most diverse bands. Hopefully, this doesn't sound like propaganda or self-indulgence, but we can play a really noisy song, go into a C&W song, reggae, surf, classical, metal, blues, etc, and almost pull it off. This isn't to say that bands that just play "fast, generic, thrashy" songs are "bad" or "boring"; we just feel that it would be more interesting and fun if there were more bands like this. A hopeful view, yet a view...

One last thing before I quit "preaching" here. Yo, Tim, weren't you a little strong in your reply to Chopper Steve's letter in #12? He wrote his own feelings toward the "scenes"; I especially agreed with him when he said "your little group of revolutionary friends that refuse to accept anyone without their views", to which your reply was to shoot him down with personal insults. What was wrong? Didn't his views coincide with yours? How do you even know he was talking about you? How do you justify your attack on him, when he was just voicing his opinion? Isn't that what we're all supposed to be doing? While I'm attacking you, I may as well include my gripe of your KNUCKLEHEAD review in #12 too. Sure I'm friends with them, but that's not why I scribble this...what exactly do you mean by "given by where they come from, it's probably not at all predictable and generic"? Is this to imply that Madison is a slow, backwards city that has no progressive bands? Have you ever heard of the APPLIANCES-SFB? IMMINENT ATTACK? HOLLYWOOD AUTOPSY? The list goes on and on. By now You've heard us, and although we're not the most astonishing musical ensemble, we defy such asinine generalizations as "predictable and generic". Madison would welcome you, if only to show you we're a bit more than you make us out to be.

Friends (I hope), Steve Breech/ 1840 Summit Ave/ Madison, WI 53705.

Dear Steve,

I liked your comments on "generic", etc, and as you'll see, there are plenty more on the topic later on in this issue, so I won't respond further here. As to your complaints, yes I was pretty strong in my response to Chopper Steve. He is entitled to state his view, but that doesn't mean I have to sit back and take it without reply. His letter was an attack on people who care about change, with broad generalizations. I did not think he was referring specifically to me, and that was not the point. What bothered me was how spoiled Americans are, how easily they can retreat from reality because they don't get immediate satisfaction or results, and how they can absolve themselves from responsibility, cloaked in their cynical armor. I got mad, am still mad, and hope I'll always get mad at that kind of attitude. Perhaps I was too hard on the lad, but he realized himself that he would anger some readers, and did. Mission accomplished.

My comments on the KNUCKLEHEADS were not a slur upon Madison, as you interpreted. I meant that in scenes where there are fewer bands in quantity than in big city scenes, a standard thrash band may not be generic at all, but a welcome relief to 'rock' music. In L.A., S.F., N.Y., etc, there have been scenes steadily since '77, with tons of gigs (we have at least 5 a week here in S.F.) and lots of bands. We get spoiled, and there is a tendency here to lose track of the context of punk. In smaller cities with newer scenes and fewer gigs and less radio, a regular thrash band or 5 may be a breath of fresh air, while here they may be a dime a dozen. It's a matter of taking into account the environment, and not by any means a putdown of Madison or smaller scenes. On the contrary, I think that having fewer gigs, with fewer bands around, makes one more appreciative, and leads to more fun and excitement. You're lucky in that respect. OK? Friends? Tim.

P.S. I didn't review your tape because I couldn't make out anything. It made S.U.M. sound real professional.

BOSTON BUMMER

Dear MRR,

I was recently at a show (Boston) where the cops busted the place after only an hour. The reason was that the building did not hold a liquor permit and many people were drinking. When will you assholes stop ruining things for the rest of us non-drinking punks? This was my first hardcore show, and it reminded me more of a frat party. If you wanna drink, why not do it before or after a show, instead of fucking up the few shows that are available?

Rich Ian O'Neill

Dear MRR-

Just going through the letter section, I found alot of things I identify with. Especially fighting at gigs. I go to see a band because I thing they represent my views, and the people there will be those I can identify with. So when I see guys (girls) fighting each other - it confuses me. This is supposed to be where we can go to be free of the power struggles around us. Fuck. If I wanted to see people fight each other, I could turn on the TV (if I had one) or go home and let my dad take a hit at me. Cops don't mind taking a kick at me, either, like I'm a dog. I used to be able to stick my boyfriend out on the street and get a couple of bucks worth of empties thrown at us. How can I escape it? Where can I go? My boyfirend was killed last year driving home drunk. If it's not violence against others that's the worst, it's violence against yourself - so senseless. Sure, thrahsing around dancing is fine - get out your anger and express energy - show some motion. That's the name of the game. Forget the violence and insensitivity around you. Even if only for a few hours. But don't do it by punching the shit outa someone.

Just as the violence at gigs saddens me, and pisses me off, the letters from the guys about sexism make me happy. I wish the guys that cruise slowly by in their cars, disappearing around the corner, and reappearing again minutes later to do it again - or stare at you out of doorways, could know the fear of walking home by yourself at night. I can't express the gross, revolting, sickening fear that burns in the pit of your stomach when some creep comes to to you on the street leering bug- eyed at you, hissing "Tell me your name, sweetie" while all his friends laugh. And if that doesn't scare you you could sit at home and read "1 in 4 women will be raped in her life - 1 in 8 will be sexually assaulted before she is 18".Think about it, guys- you may fall in love with one of these women and she might just have developed so many hang- ups and anger towards men, and general fear of life that you may not be able to deal with it. It's all part of an attitude towards women that must change. It's not fair that I shouldn't be able to wear a skirt out on a night I don't think I'll get a ri de. It's just not fair.

Well, I hope I've expressed myself understandably. If anyone want to comment, please do. -Elizabeth Richards/PO Box 35533, Station "E"/Vancouver B.C. V6M 4G8/CANADA

Dear MRR,

I have just recieved the March 1984 issue (#12) of MRR and as usual the content is excellent reading and good value for the money. I really cannot praise MRR enough for the superb job is does in covering a WORLDWIDE scene and promoting cooperation and communication. Similarily, the majority of the political and discussion articles have very interesting, enlightening and thought provoking ideas.

However, in this latest issue, I noticed several inadequacies which I feel I must bring to your attention. Firstly, in the New York scene report, there is a mention of a fanzine called Angry, Young, Proud Skinheads (a dodgy title if there ever was one), described by the reporter, Lyle Hysen, as " the world's best'. You then print an excerpt for this fanzine alongside the review and my god, what a load of fascist shit it is. There is an articles entitled 'Gays: the problem that won't go away', which refer to the "hordes of limp wristed, perfumed powder puffs" on the streets of New York. Why do you print such obvious fucking fascist bullshit? The article then goes on to slag off people with long hair. What the hell have they done wrong now? Haven't longhairs had enough stick in the past? I though that this "punk" movement was supposed to be free thinking and understanding of other people. An article such as this is such a backward step. So what if a person is gay too, what is wrong with that? They are still people, not just another target for some idiot's Hitlerite ravings. Obviously it is the person who wrote the article who is at fault, but MRR printed it. You shouldn't encourage this shit by reproducing it. I know your aim is to provide total coverage of the world scene, but if this is all you have to print about this area, then don't bother.

In this country there is enough ignorance associated with the skinhead movement. Please don't make it worse. And this article was overflowing with ignorance - "We don't know what we are angry about, but boy are we angry". Ha. I don't believe this crap. There'e nothing wrong with anger, but such undirected anger can only lead to violence.

Could this "Skinheads" article be a joke? There was no indication that is was. I certainly did not find it funny; if I was gay (which, incidentally, I'm not) I would be very offended. On page three of #12 you rightly expressed your disgust at a rascist publication which you had accidentally advertised. But you then printed this "Skinhead" article, which I see to be just as dangerous. WHY? Incidentally, in the Ohio scene report, the reporter say "We like to beat on fags,pinkos, mods, and each other if we get mad enough". Obviously my comments on the Skinheads thing apply to this too.

Digger(IQ 32 fanzine)/12 Falkner St./Liverpoole/L8 7PZ/ENGLAND

P.S.The overall situation in this country is not so good. The Cruise missiles are already here and launchers have been making their first runs around the countryside. Last week it was the Budget (the annual review of the country's financial situation) which resulted in increased prices for alcohol, tobacco and petrol. The biggest joke of all is the new tax on take-away food. This means that fish & chips, a cheap nutritious meal for very many people, is now far more expensive. As usual, it is the poor who suffer the most while the rich get richer. The proposed new Police Bill may come into force this spring. It is in short a vast increase of police 'search and arrest' powers and a legalization of police thuggery. The arms race escalates, the poor get more exploited, so on March 29th there will be a great protest in the City of London, the centre for all military and commerceial business. "Stop The City is a protest to say that we are not happy, we are not satisfied we will no longer do what they say. This is "direct action", a festival of peace in one of the biggest commercial centres in the world. We will have our say.

PPS- My IQ32 fanzine costs $1, including airmail postage, to anyone who wants to write.

'Stop the City' protest

LONDON — Thousands of punk-clad anarchists, homosexuals and peace activists invaded London's staid financial district today to register their scorn for big business and government. Police made 360 arrests. Businessmen in three-piece suits watched in amazement as groups of teen-agers in neon hairdos and tight leather clothes blocked streets and disrupted traffic in what they called "Stop the City" demonstrations. Protesters reportedly smashed windows and hurled smoke bombs at police. Two officers were hurt, including one bitten.

Dear Digger,

Excellent letter, and I can't agree with you more. That's why I suggest you write directly to "Angry, Proud, etc, etc" directly, as issue #2 has just come out. The world is a mysterious place. Tim

Dear NYCGP (c/o MRR),

You were right and we agree! Trust us. we aren't who you think we are. Please write us back so we can straighten things out. Sincerely, A.

Dear MRR,

Trends and fads come and go in 'hardcore' just as fast as bands do. Mohawks and @'s are in one week, and skinheads and x may be in the next. Out here on the East Coast there is a "fad" that can not go unnoticed. It is the sudden influx of N.F. punks. N.F. refers to the National Front, an English movement of working class skins that can only blame their misfortunes on others instead of trying to help themselves.

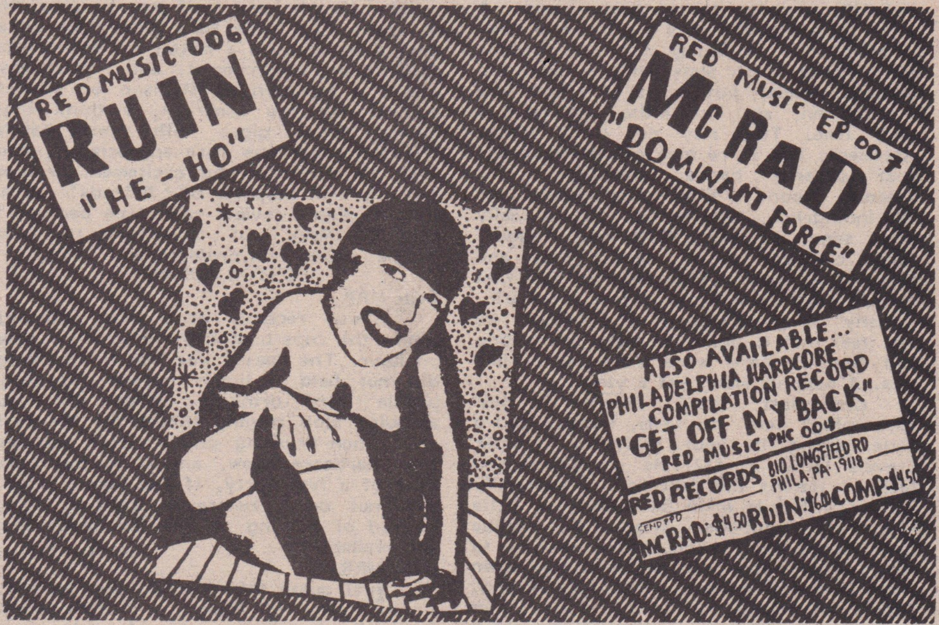
The American N.F. movement started up out here after the release of the SKREWDRIVER White Power EP (SKREWDRIVER is the forerunner of the N.F. movement). The result of American skins picking up on this movement is a bunch of ignorant, gang-like "punks" beating up anyone who doesn't look or act like them.

Fag-bashing is a popular SS tactic of their close-mindedness. In New York, for example, when a fight breaks out, these violent morons will jump in and start throwing fists and kicks no matter who is fighting or what the cause. The real "punch" line in this sick joke is that these assholes pretend to preach unity. Unity between what; their Dr. Marten boots and my face??? Don't let the 'Nazi Punks' theme wear thin. It happened before, and it could happen again!

Sincerely, The League of Open Mindedness
New York City

Hey bands,

We at No Bullshit will be putting on shows again this summer in L.A. Last summer and fall we put on about 10 very successful gigs-- successful in that we got a lot of L.A. people to see you, the out-of-town bands like D.O.A., SSD, G.I., WILLFUL NEGLECT, NECROS, 7 SECONDS, JACKSHIT, SOCIAL UNREST, etc , who played with local new bands opening.We will have the same format as last year; 5 or 6 bands , $4 door price, only punks will work the shows, and bands paid according to percentage of show intake. We are not, I repeat, not out to abuse, exploit, or use you in any way-- and we are not out to make a fast buck. We just want better shows to be put on in L.A. If it means anything to help make this point clear, both Scott Kosar and I (Danny Slam) were in the now-defunct AMERICA'S HARDCORE, and Phil is a member of SIN 34. Our reasons for putting on shows are totally legit. We strongly dislike and disagree with the giant, bullshit punk-rock extravaganzas that people like Goldenvoice put on, where you will open for 2 L.A. bands and the door prices are $8-$10 with bouncer and police harassment for the people that come to see the show. Please write us as soon as possible so we can set something up. We want to go from April-November. Either write No Bullshit/ 10649 Burbank Bl/ No. Hollywood CA 91601, or call Scott at (818) 765-0231 or No Bullshit at (818) 506-3088. Thanks a lot! Danny Slam.



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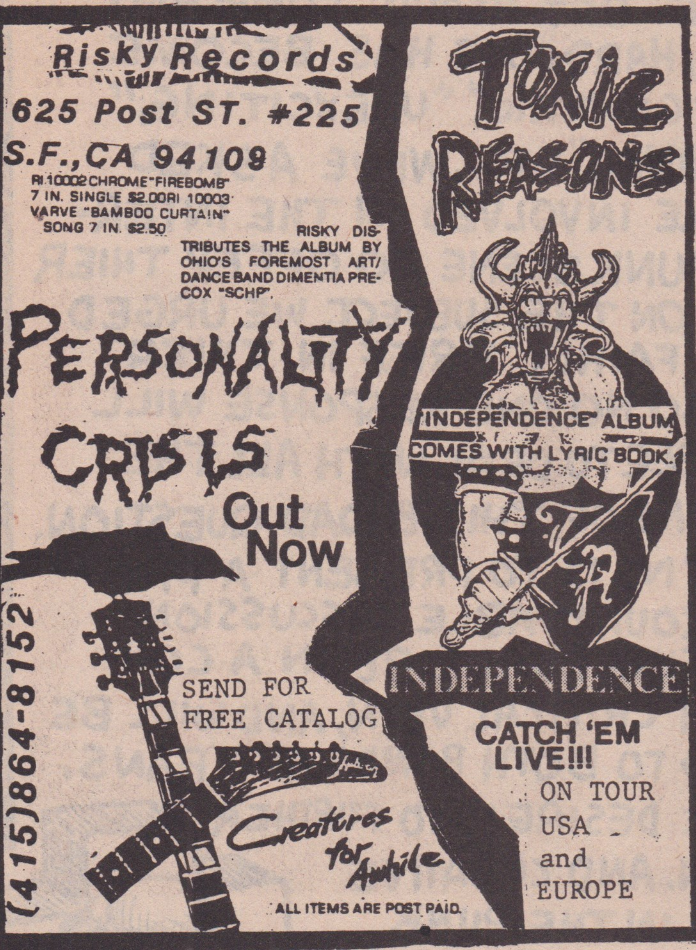
The 'End Of The World's Fair', to be held Saturday May 12 in San francisco will be a mixture of carnival, a political march, and a street fair. The Fair will be held in Dolores Park, with music, poetry, theater, dance, games, and visual arts. It will begin with a funeral procession assembling in the morning at United Nations Plaza, adjacent to Civic Center. Parade participants will demonstrate various interpretations of the end-of-the- world through costume, floats, etc.

Today, humanity faces th4 choice between the physical end of the world and the end of society as it exists. As a new cold war, domestic problems, and U.S. aggression overseas besiege us daily, a more creative, rebellious approach to political action is needed.

During the spring, Fair organizers will sponser a variety of benefits, and carry out a wide- ranging program of publicity and outreach. We invite you to join us in creating The End Of The World's Fair. It's time to make our politics reflect the confrontations we know at home, work, and on the streets, and to bring to life the spirit of the society we envision. If you are interested in organizing, fundraising, stage work, float, costume and prop construction or donating your talent or skills, call us at (415) 626-6048 or write: End Of World's Fair/ 2440 16th St, Box 152/ S.F., CA 94103.



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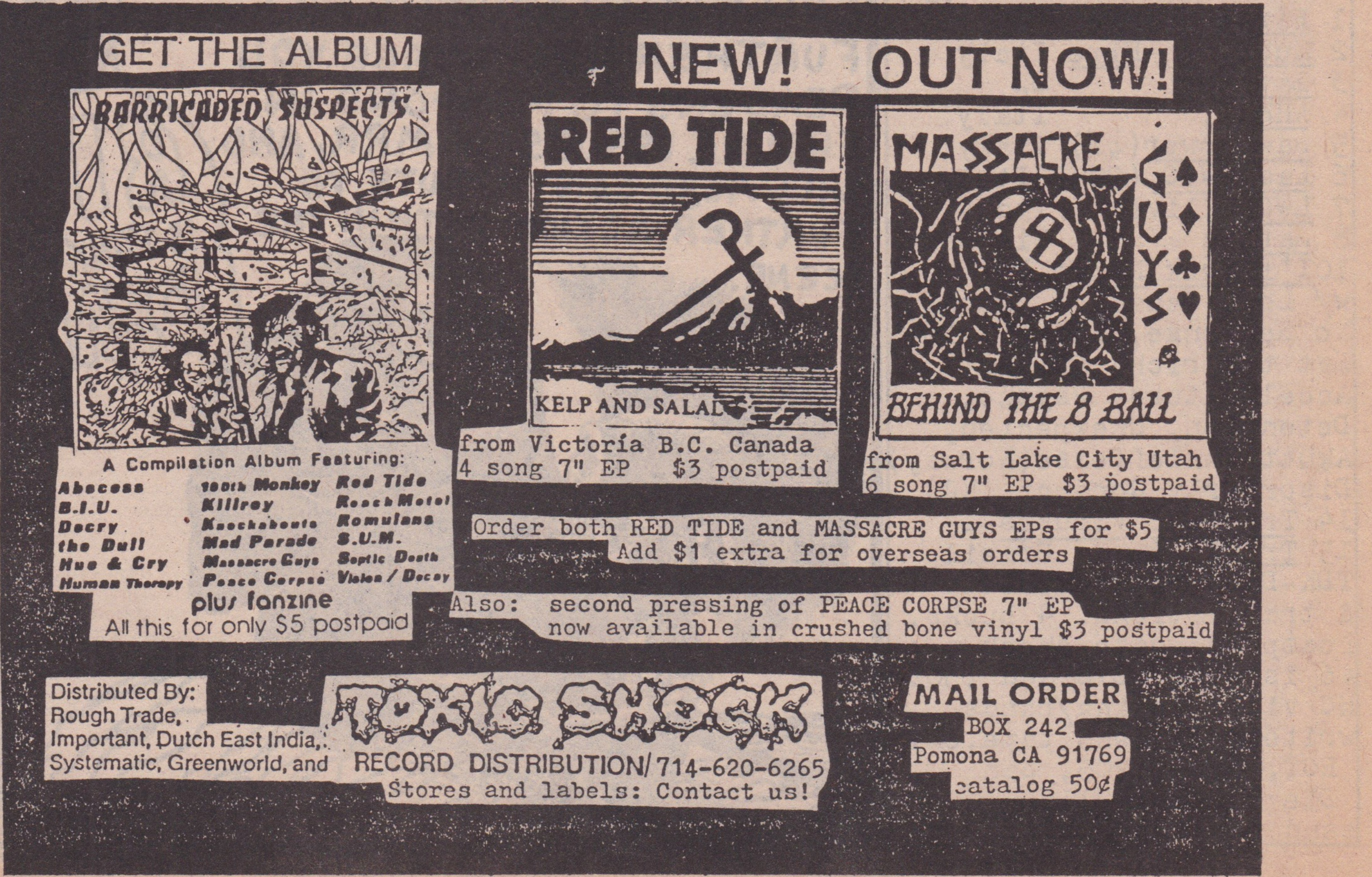

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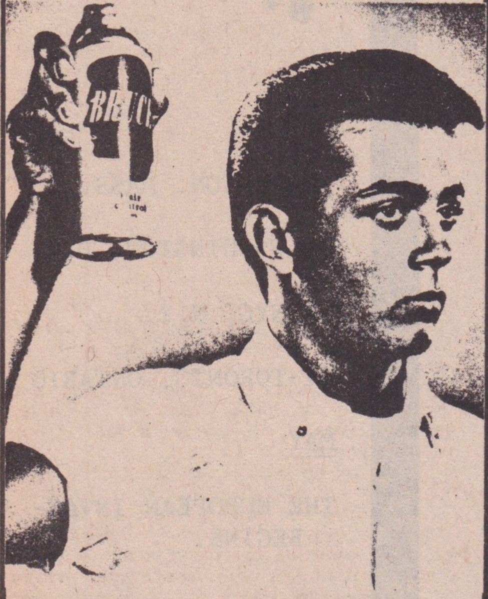

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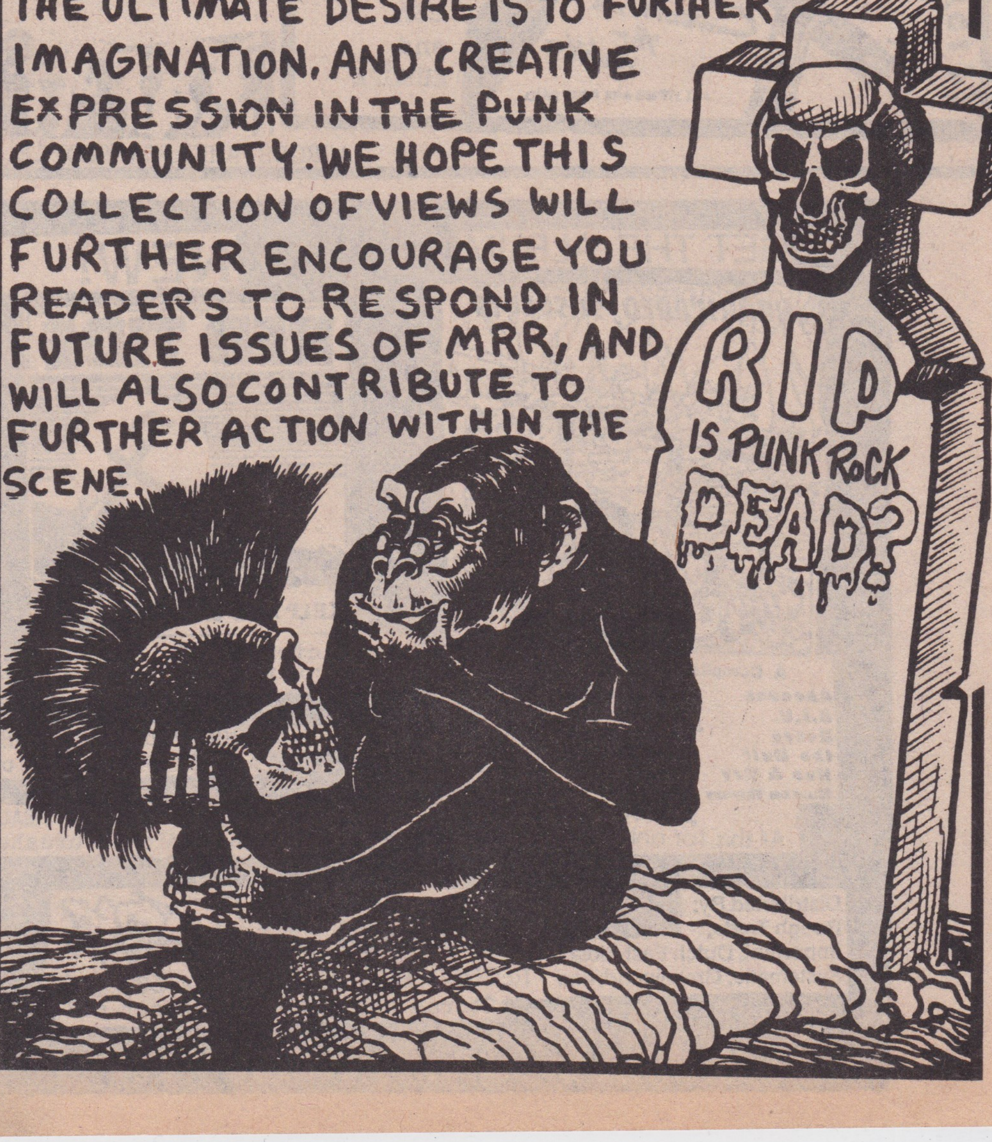

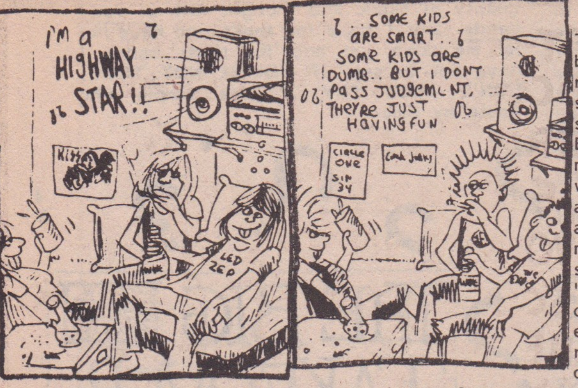
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SIN 34
Circle Jerks

FROM THIS TO THIS !! ANY DIFFERENCE ??

RAIN WALSBY/CARTOONIST

Two weeks ago here in L.A., I went to a big mega-punk "concert" (I'm not going to name any names) and everything that I saw did in fact indicate this well-known saying: Punk Is Dead. What did I see? Everything that this whole fucking movement was supposedly against. And with it we get mindless violence, sexism and racism (I heard several things said about both subjects), plus a crowded "I'm more punk than you" air. Now, all I gotta say to everybody who fancies himself a "proud punk rocker" is wake up! I sure can't define what "punk" (if it ever existed) is, but I know what it's not. It's not about getting a haircut and hanging out on the corner. It's not about seeing how many stagedives you can get in a night. Please understand, I'm not putting down everyone who has a haircut or likes to stagedive or likes to fancy him/herself as a "proud punk rocker". It's just that too many people get into this stuff for bullshit reasons, and that just washes away the initial spark and excitement that "punk" started out to be. The media doesn't help either.

To end this, there is no such thing as punk. Punk is a label, and labels suck. However, there's people, and they are what is important. Communicating, writing, talking, and making friends with people, any sex, any color...it doesn't matter....is what's important. And that's what's gonna keep this thing we call "punk" alive.

U-RON/REALLY RED

This is just my response to the questions, and is no way meant to imply any agreement of fellow band members or Texans. My rule of thumb to judge things these days is usually a little phrase that I picked up from CULTURCIDE's Perry Webb. And that is..."Content over form".

A lot of people in bands, and out of bands, are obviously playing and doing exactly what they expect their peers to appreciate. This is human and we all do this somewhat. But then some groups and "fans" are into whatever they are sincerely excited by...no matter what! A lot of the new groups sound so very much alike, to my ears. Sometimes their technical proficiency is impressive. But the lack of originality is hard to excuse. A lot of groups' lyrics are predominantly very cliched or completely stupid...which ends up boring. Once again, how does one excuse this? So many punks/fans' reactions at gigs are absolutely predictable and often phony. How much of this "attitude" is really integrated into their life outside of band's gigs? Who knows? There are some legitimate excuses, I suppose. At times I feel completely bored with the "punk movement" and I question it as a viable "medium". For me, it is a medium to communicate, outrage the sleeping sheep of our world, and have a lot of fun. But sometimes I wonder if it has outlived its use. Has it crystalized? The fashion aspect is fun, but it can be restricting and trite too. Sometimes when we tour it is very hard to tell if we are in a different town from the night before. Things get pretty predictable.

But on the other hand, when I see what moronic garbage the corporate state/rock industry is churning out oh so sucessfully...with the likes of MTV...then things don't seem so bad. They won't be able to exploit the unmelodic normal/ugly "unsafe" aspects of "punk" music and lifestyle for a while. Just for a while, anyway. This is, of course, a very strong positive point!

We must be on guard and we musn't loose our tolerance for diversification. We must be on guard not only for the exploitation (that's already started) but of ourselves. We must continue to cultivate and support diversification. We must encourage freedom of expression and the quest for information. we must continue to encourage each other to realistically practice our ideals. But peer pressure, even with righteous conviction, can be a most retarding tool. The Nazi's used it in Germany, remember? Let's keep things enjoyable and out of the reach of the corporate music industry's greasy clutches. Our "punk" movement is fast becoming another consumer trend. Predictability will be our death knell. Worshipping form, no matter how perfect, over maeningful content will be our downfall. We can choose...let's choose growth.

BESS/PARANOIA ZINE

Much of the anxiety around these days in the "punk" community seems to stem from, in part, the phenomenal growth of both punk's popularity and its acceptance to the 'outside' world. The sheer numbers involved now, coupled with the ultra distortion factor of the media, has set many people questioning punk's meaningfulness in its now seemingly impersonal, watered down state. A lot of people seem to be laying blame on the media and "new" kids and "new" bands for the changes and loss of purity that've occured within the scene. First of all, the scene has never been "pure"-nothing that involves a lot of people ever is. Too, it must be realized that, since its beginning, punk has been in a constant state of flux. Change is good (it prevents stagnation) and it's also inevitable. The problem with change is that many people feel completely powerless to the direction it takes (remember that term, alienation?). Come on, we're not victims of pure fate. We all play a role in shaping the future. As far as meaningfulness goes, each person is responsible for the meaning he/she ascribes to anything. In other words, life is what you make of it. So, quit your bitching and make your life (and hopefully someone else's) a little better.

The media has failed to ever define us accurately and probably never will, so I say to hell with 'em. Why blame "new" kids? Take a look from their point of view. Most of them get involved because of curiousity and/or to have a good time. They're probably used to listening to bands like DURAN DURAN or JOURNEY and as far as they can tell, punk is not too much different. After all, how often do they see members of "big" HC bands (who they're used to thinking of as being the cool ones) watching opening bands? Who ever talks to them intelligently or gives them any credibility? The lyrics they hear are often in the mindless, sexist, kill yourself vein. Contacts they have with "important" people usually has to do with something like drugs or guys scamming on 14 year old girls. The kid who finally gets up his/her courage to talk to someone he/she is used to revering, like a band member, and is brushed off, sees no difference between this music world and the one he/she came from. Anyways it's a chance for them to "dress crazy and dance wild".

Now I'm not trying to say that all HC bands and people act this way because it occurs in different places to varying degrees and in many cases just isn't true. But since the expansion of the punk/HC culture is inevitable and more or less uncontrolable, the best solution seems to be that concerned/involved individuals try to become positive influences by helping to channel energies in a direction that will result in more productivity and awareness. The increase in size of the scene can be good as long as it serves to dispel apathy and is positive. How can we do this? Support new bands; encourage creative outlets like fanzines, art, and photography; don't place limits on what is "cool"; and most of all, contribute yourself. Everyone should try and put in of what he/she takes out.

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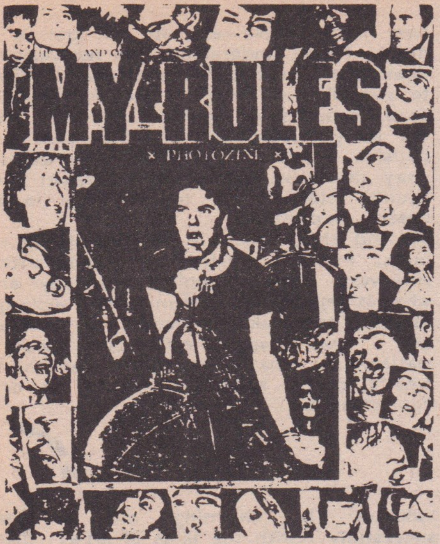
SPECIAL NEEDLEPOINT EDITION
YOUTH

Finally I think it is important that the oldtimers do not merely play Mom & Dad all the time. While we do have responsibility for encouraging young minds, we also have a responsibility to expanding our own horizons, opening new doors, and pushing back our own borders. We've been through a lot of preliminary bullshit, and if we want to accomplish anything, now is the time to increase our efforts rather than slack off. It seems that there should be a higher level, not in an elitist sense, but one that will enable us to move forward instead of falling victim to the stagnation that many so-called movements have. as to what that higher level may be, your guess is as good as mine, but the only direction we can move is ahead.



GLEN E. FRIEDMAN/THRASHER,MY RULES The problems with the various "scenes" of hardcore punk can take up the space of a novel; this in and of itself shows that there is in fact something interesting going on within the scene. Those problems can be related, I believe, to the same problems of individuals' relations in any society. The problems are those people who are complaining about how "boring", "generic", "unexciting", and "unchallenging"

it is. I say FUCK YOU to most of those people. Why is it boring?--just because it's not giving you something to do for the night besides just sit or stand around till it's time to go to sleep. Fuck that attitude--stay home, don't even go out to a fucking show! If you expect to get something out of anything without putting some of your own energy into it, you have no right to say it's boring; you are! On the other hand, if you believe you have put some of your energy into trying to make something of your going out to a show, and you still don't seem to get anything out of it, then maybe you should stop going out and put your energy into something else that will make you feel better and not so bored. Go ahead and complain a little bit, but shit, if things aren't going the way you want them to, then get the fuck off your ass and get into doing something that you will be happy with.

So often you hear this term "generic" when referring to HARDCORE PUNK nowadays, and the fact is that a lot of HCP is very predictable. No matter what you do, I believe you will always find this "generic" stereotyped faction of people in anything. How ever sad it may be, it is the truth. But I believe that if people would let their honest opinions out more often (that's assuming you think for yourself and don't let your environment/peers make up your mind for you), when you see bands or people that are lame, suck, or unoriginal, tell them what you think! And if somebody is truly talented, inspiring, or incredibly vital, tell them what you think! Encourage people who you think have the "right stuff". Especially for bands it is important, because often these people who put so much time and effort into playing live for you may actually be losing substantial money doing so. They do it for their own emotional, artistic release and because so, people should show their appreciation. But of course, the case may be just the opposite and you may see that a band or person is a fake; call their bluff. It is those fake people who make it difficult to keep up the wait for the good that comes around less and less frequently these days.

"Unexciting": I sometimes use this word to describe something that might have some good qualities, but just not the ones that keep my interest, because I'm a very tense person. I personally enjoy excitement very much-- but who the fuck said I can pay for it and have it given to me on a silver platter or a nite club stage for that matter. That is bullshit--if you're looking for excitement, and if you know what it is, then why the fuck don't you go out and create some for yourself. It's up to you.

The challenge in any life situation (including that narrow little area labelled "hardcore punk") is there for anyone who wants to take it. If you're looking for any type of challenge in life and can't find one on your own, then you may as well just go join the armed forces. How a human being can expect or believe that there is something that a scene should do for them, to make it more challenging, is beyond me. For people who have a will to live and do exactly as they please, there will always be a challenge. How someone goes about making that challenge interesting or exciting is purely up to the level of intelligence and personal motivation of that individual.

Living in L.A. and visiting N.Y. at least twice a year for several weeks at a time, and also checking out the scenes in S.F. and D.C. , there seems to be one underlying factor that affects all of the social aspects of the scenes. The fact is that in general, for seemingly 90% of the people, punk rock is disco. What I mean is that I don't really give a shit what you're gonna say to disagree with me, but punk rock has merely taken the place that disco used to take up. The word "disco" is not in reference to the actual music, but more of a stereotyped connotation of the "disco mentality"--go out to just meet someone to talk to and tell your life story to, then fuck! At times I do not believe there's anything wrong with this, but to use the surrounding scene as a cover for your ulterior motives is a bunch of shit. The fakeness, lack of sincerity and integrity that lies within this mentality makes me want to fucking puke. When I encounter this type, I will call the bluff and let that person know what I think of them, or just disassociate myself. This really does hurt the scene's importance in my eyes and what it once stood for. But if this is what the majority are looking to make of it, then maybe it's just time for me to move on, or take that challenge to try and create some real social change...mmmmmmm...that sounds familiar!

Musically, there are very few bands that I truly enjoy hearing and watching, although I'm constantly on the lookout for something new. I seriously believe that some bands that are playing lightening fast music and just spitting out their lyrics that they say are very important to them to get across to people, would fare much better if they just wrote books or pamphlets. Their music often suffers greatly from their attempts to play so fast with their lack of musical abilities. Another reason is if the music is barely listenable, it usually follows suit that the lyrics are less audible. That does not seem to make sense to me. I enjoy heavy fast music and slower stuff. The heavy fast stuff is most exciting to me, just as long as the bands are capable musicians. When they can't play their instruments, I tend to get bored rather quickly. The bands that seem to be few and far between are those that have a true sense of integrity and a deep sense of emotion and sincerity in their work. In this category, as in all of life, those who are the most true to themselves excite me the most, no matter what they are playing. The ulterior motives once again are what come into play in interfering with the quality of music and thought with so many bands. But I hope for those who have not let me down yet and for those bands I have yet to see. IF YOU'RE NOT TRUE, DON'T EVEN TRY...I hate people who waste my time.

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FANTASTIC NEW RECORDS

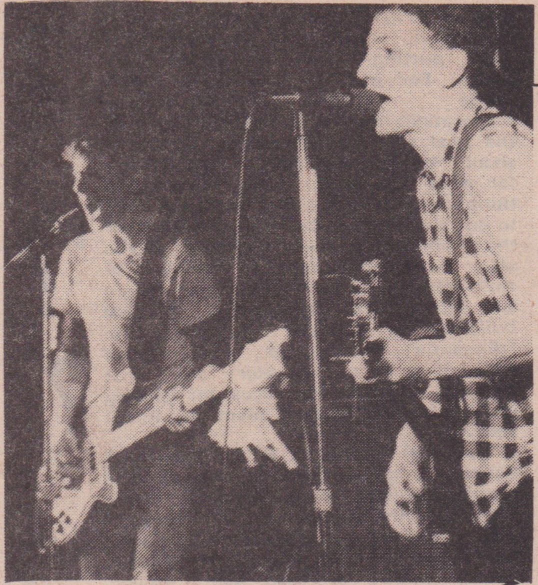
JACK RABID/BIG TAKEOVER, EVEN WORSE My views on this subject have been well documented in my column for this publication. For me, the question is not whether, but why many hardcore/thrash bands have become so generic, and why is this do discouraging?

Personally, I attribute it to a cycle perpetuated by fans and, to a smaller degree, publications and radio like MRR (though this is a friendly difference of opinion). Bands that are basically emulative and/or not very accomplished are unfortunately being lauded, which keeps them from progressing. In my day, bands that were really only beginning were encouraged, but (very importantly) were told very honestly that they were just starting and they weren't very good yet. The hardcore scene has generated a star-status machine on its own incredibly micro level that stunts the progression of bands. By telling bands they are great when they've only mastered the energy and not the technical aspect, the incentive to improve is greatly lost. It is no secret why MINOR THREAT and the BAD BRAINS, etc., were the most popular: it was more than speed/energy, it was talent, precision, song writing ability, cohesiveness, and basic artistic expression, in addition to speed/energy. Those who emulate and/or don't improve are missing out on this all-important fact, and we are left with this generic phenomenon where only the energy is there (and most generic groups discover that energy can be the product of noise and speed which even 4-year olds can achieve) and basicall no talent. Discretion is very important, and like all forms of music, only real accomplishment deserves critical applause.

Finally, the generisizing of hardcore has given any band that has been labeled (correctly or not) punk (of any sort, even MINUTEMEN, for God's sake) a bad name, so the actually good, creative artists can't reach sophisticated fans of like impassioned new music, and they don't appeal to the hardcore scene either since they're not standardized hardcore, so they have no audience and that sucks.

PAUL PRAVER/HEART ATTACK

In the beginning...which came first, the chicken or the egg? The punk or the rebel? Regardless, we are now wondering how there could be so little strength in so many numbers. Perhaps it is because chickens are counted before they are hatched; punks are labeled as hardcore before they are becoming consistently rebellious. (Sure the system is a drag, but since we are undoubtedly products of the system, we should be willing to revaluate ourselves and rebel against our power trips.) Perhaps it is because inherent in any mob there is no clear voice. When a person is alone in a room s/he deals with little or no criticism. (Even an existentialist would die of boredom spending an entire lifetime beside him/herself.) When someone else enters the room, communication allows for change and growth. When a third person enters the room, ideas are in abundance. When a fourth person is around, interruptions are common but excused with smiles and proper etiquette. At times, more than one conversation could be in process. When the room gets more and more populous, it tends to drone with an incoherent hum. To be considered unique in this, by now, massive club, individual memberscondemn others as 'Johnny-come-latelies'--"poseur". Under any flag, no matter how black it is, individuals are spoken for by sheer pride. as a result, their spectacular banner distracts them from their comrades they obliviously march over. The volume of anthems drowns out the sound of cracking bones beneath our combat boots. All the king's horses and all the king's men have no right to put us back together again. If we don't get our own shit together we will only justify the shit they give us.



Solipsismal Opera

Take away the music/ Do the naked words make sense?/ Who would have exclusive right to any podium?/ Segregated like a jester who's deaf and dumb?/ This routine remains as stagnant, who cares if you just clap your hands?/ My monologue brings nothing if you're silent (vice- versa)/ This lack of self-critique makes us voyeurs of atrocity/ Does a subculture dare to change if it just reflects the same mistakes?/ We mean nothing to each other, I want to know why.

? ? ? ? ? ? ! ? ! ? ? !

DOC DART/CRUCIFUCKS

I appreciate the opprotunity to comment on a subject which is as perplexing as it is challenging. First of all, the labels which have been tossed (punk/hardcore) about in a feeble attempt to pigeon-hole bands and audiences alike, are a source of aggravations and alenation for me There was a time when I didn't mind and was sometimes proud of being called a "punk". The music was new and exciting and the label at least set me apart from the mundane and often sickening mass of idiots that refer to themselves as Americans. Now, more often than not, I've found myself confronted with an equally mundane and sickening mass of twerps, some of whom refer to themselves as "hardcore punks". They are usually not in the majority at shows but their techniques of drawing attention the themselves borrow from some of America's most inane traditions: football, fashion show, the Mairnes, and Quincy. It's no wonder that people who might otherwise be interested in good music, or even starved for good music, often go away from "hardcore" shows wishing someone had warned them that the circus was in town.

For many people, music is a potential vehicle for social change. Obviously, it has thus far worked much better for the government than it has for positive change. My suggestion is that you mindless violent, fashion-conscious exhibitionist, whose prime motivation is to assert your "manhood", please just frequent shows that showcase bands with your mentality (need I list some of them?), and allow the rest of us to transcend these ridiculous labels (such as hardcore), as well as your pitiful lifestyles. There would be much more support for a "scene" that valued intelligence, compassion, education, action, and most of all, creative music. I know of many people who would show much more interest (myself included) in something positve and ever-changing, as well as diverse, AND free of labels that only serve to stifle and stereotype behavior. I've seen signs in a few cities that this is possible. Madison, Wisconsin is a good example. As far as I'm concerned, "hardcore" is another word for stagnation. Can we call is music if it's good? That would make it an even rarer phenomenon, but at least a growing one. It was the prohibition of good music that spawned our so-called movement; so why shouldn't we claim ours as music, and dismiss the mainstream as "hardcore shit"? And anybody in your crowd that goes out of their way to act tough or to spend 5 hours perfecting their appearance could be encouraged to assume their rightful place among mainstream Americans with traditional values. Eliminate 5 ignorant twerps and maybe 10 good friends will take their place. The ignorant will return when intellignce becomes "fashionable". Don't be misled in thinking that I have hope for the future because I don't, but how can anyone give up with so much at stake? Ever get the feeling you're living in a cage and then wonder why everything outside is deteriorting faster than you?

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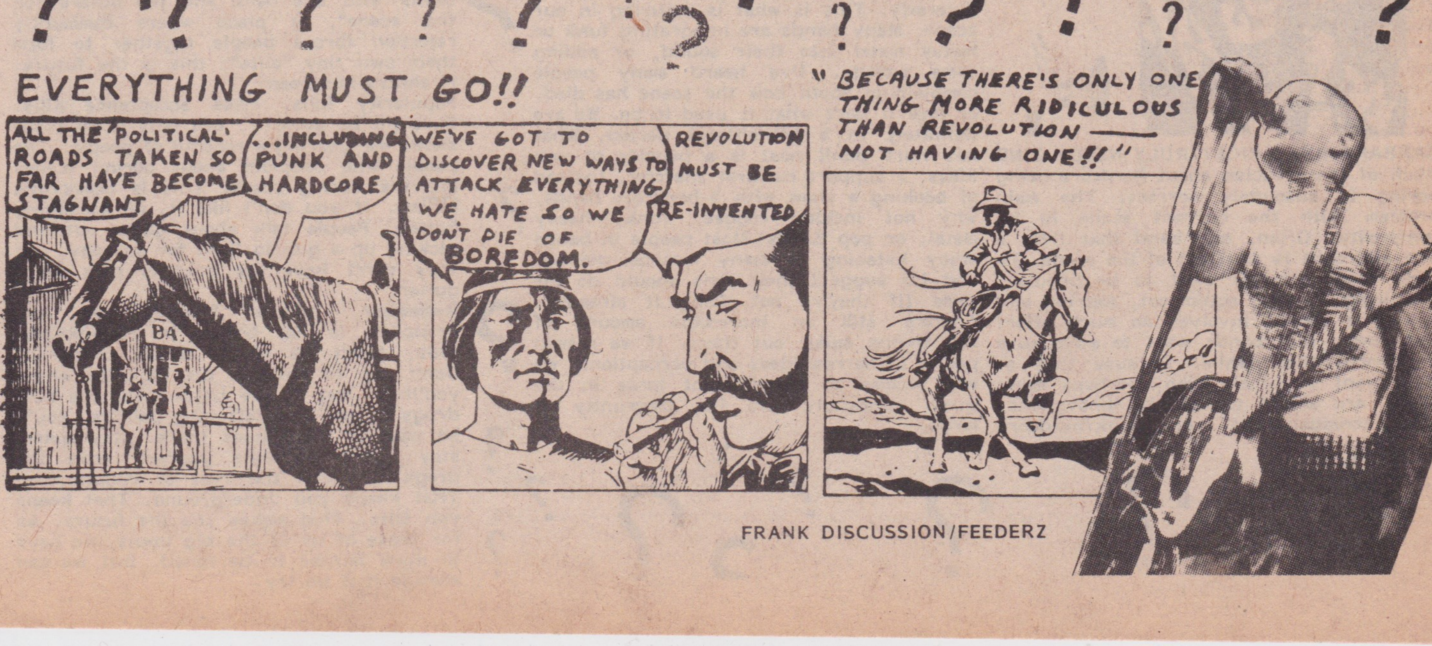
EVERYTHING MUST GO!!
ALL THE 'POLITICAL' ROADS TAKEN SO FAR HAVE BECOME STAGNANT
...INCLUDING PUNK AND HARDCORE
WE'VE GOT TO DISCOVER NEW WAYS TO ATTACK EVERYTHING WE HATE SO WE DON'T DIE OF BOREDOM.
REVOLUTION MUST BE RE-INVENTED
BA
"BECAUSE THERE'S ONLY ONE THING MORE RIDICULOUS THAN REVOLUTION —— NOT HAVING ONE!!"

FRANK DISCUSSION/FEEDERZ

MEET CAFE
Look Inside...
1983

DAVE/MEET CAFE ZINE

From the shock/nihilism of 1977 to the punk with a political consciousness of today has been a large and important step. "Hate Reagan","hate the police", are honorable honourable opinions but we should beware of falling into a rut. Seeing the problem is a far cry from trying to change it. To sit back and rest is to become complacent and stagnant, things must constantly be moving forward. Moving forward means knowledge, educating ourselves and then putting this information into action. For instance, MDC puts out a single about multi-national corporations;instead of treating this as the final word on the subject maybe we should be rushing off the the library for more information. Once you do this things become a lot clearer, you start to cut through the bullshit and discover the methods to their madness. Maybe after immersing yourself in the world of multi-national misbehaviour you might be inclined to spraypaint an IBM building or, better yet, try to "dismantle" it! I think, and I don't mean this in a derogatory way, that music is not the ideal forum for gaining information but it does plant the initial seed.

If you feel that a lot of the "political" movements goingon at the moment are complete bullshit that's probably not too far from the truth. Do it yourself! That, after all, is the spirit of punk, we no longer buy records for Warner Bros. or CBS or read NME, Rolling Stone, etc. for information. If we continue to strive for independence from the established order there is alot that can be done. One last thing, it's important to keep in mind that what we are involved in here is a subculture and this inherently includes alternate values etc. It's very bad when we start adopting "their" concepts of fashion, sexism, hierarchies, hero worship, profit, etc....

TRULY NEEDY
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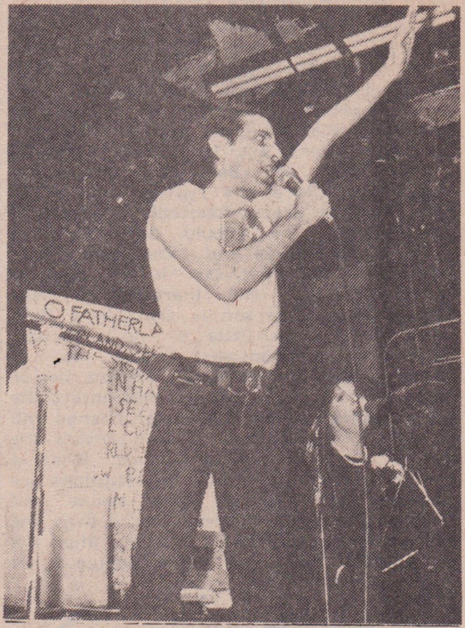
Number 7
THIS ISSUE
HENRY ROLLINS of BLACK FLAG
MINOR THREAT
MEDIA DISEASE
FLIPPER
AND MORE!

BARBARA ANNE RICE/TRULY NEEDY ZINE

Much of the criticism about hardcore being boring is absolutely correct. The main problem with the current scene is its conformity. Often, any band that tries a new approach is shut out of the scene. To some extent, bands want to be popular. Practicing, buying equipment, touring and making a record involves so much effort and money that bands want to make sure it's worth their while. Because they at least want to break even, perhaps many bands are afraid to attempt innovations. Also, consider that many punk/hardcore bands are primarily made up of young and/or beginning musicians who only have a rudimentary knowledge of music.

This brings me to the scene's positive aspects. It's great that underaged people have musical and social outlets. Because of all-ages halls and bands with "underage" members, kids have something to unify around. Fewer of them are spending their teenage years the way I did, totally alone and frustrated because they have different ideas and tastes in music. It makes me regret that I wasn't born later. Not all of the noise these bands make is original sounding, but playing an instrument is a step towards personal independence. After a few years, when some of these bands get a grip on their instruments, they begin to diversify. This is what is occuring in our scene. Many bands are integrating funk or heavy metal into their sound, or adding some melody. I've heard many people complaining about how the scene has died, or how it isn't what it used to be. We are definitely in a transitional period. What has hurt punk most is a paucity of new ideas. I support cultural anarchy. Instead of booking a show with 5 hardcore bands, why not include reggae, funk, heavy metal, or pop bands? Most people in bands enjoy listening to many musical genres, and I'd suggest their fans should do the same (if they're not doing it already). There's still an incredible amount of challenging music out there. If we remain people of narrow ideas and perceptions, we will become an insignificant force in the music community and the community at large.



MYKEL BOARD/SEIDBOARD WORLD

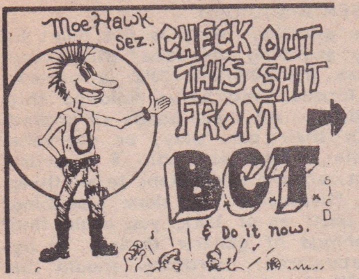
Sorry to be late, but your request asked me to be "constructive". Is this an insult or what? I haven't been constructive since I helped work on the Manhattan Project. Briefly, (And I haven't been brief since I helped write the Bible) here's my view.

Punk is dead. Long live punk. MTV has killed New Wave by reaching into every home in America to define it for the kids. It's no longer underground, and I expect in two years or so to see FLOCK OF SEAGULLS haircuts on Wall Street. Hardcore punk has been around long enough to get filled with assholes of every and no political, 'social, and musical point of view. Does this mean it's over?

NOPE! There is a way out. You keep hearing calls to fight against elitism, but it is in fact elitism that will save punk music by helping it develop into something new, something as yet unspoiled by the MTV or Spiked-hair masses. Elitism means being different from the normal. It means liking-and making-the fringes. The musical edge of hardcore like the MINUTEMEN, ANGST, MEAT PUPPETS, the geographical edge of hardcore like bands from FINLAND, BRAZIL, ARGENTINA, POLAND, and COLUMBUS, INDIANA, the philosophically outrageous end of hardcore like the MEATMEN, FUCK-UPS, BLACK HUMOR; these are the spots from where the future of punk will spring. Little towns with one band and ten others "on the scene", a place where community rejection forces people together to form their own tiny "elite"; this is the future. It always has been.

Popularity kills. Mass acceptance kills. Sure I'll be on MTV, but only if my video shows me clearing a roomful of people. The people who complain about boring scenes are the boring scene. This is democratic elitism. If you don't like it, do something better. People talk about going out and picking up a gun to fight for anarchy, but they don't have the guts to pick up a guitar.

Remember, what's "boring" in san Francisco is not boring in Podunkville, Iowa. Don't be afraid to be compared. Don't try to move to the big city where you'll be lost in the battle over the best drugs or the most left wing politics. You'll be part of the masses there. Stay apart, stay alone, seperate yourself from the dregs who are the rest of Podunkville. That keeps you underground. That keeps you elite. That makes you the future. As for those of us in the big towns, we have to work harder to be hated. But we can manage it if we try.


Moe Hawk Sez..
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CHRIS & DAVE/BAD COMP. TAPES

Once the type is invented, all the rest is typecast. So there is an inherent boredom facor for punk and all other material items. Despite that, punk has lots more going for it than anything else we've run across. Big business leaves us alone cuz there's no money to be made since most rock fans and businesses are put off by the superficially negative attitude, the controversial lyrics, and (to them) the noisy and non-musical music of punk. This leaves punk in the hands of punx. There is no commercial money support, but no stifling pressure to be slick and mediocre like rock radio, tv, and bands. Zines, labels, bands, and fans come and go as the interest, resources, and quality naturally call for. There are no obligations; you can actually do whatever you want. Punk does not fold or sell-out when a band or label does. There's so many bands, zines, and scenes worldwide that no one anywhere has a copy of everything that's come out. That's stability.

We tell the system to fuck off by (mix and match these): having females being regular participants where they please, not in rigid sex roles/ we frequently cooperate with each other/ mail order, notorious in the business world for ripoffs, finds uncommon trust in punk/ some notice a drug haze among the masses and chuck that self- induced yolk/ punx use today's technology of xerox, world mail, tape, walkmans, and even video to cut out the business leeches/ shows continue to be roughly 4 bands for 6 bucks in halls and clubs. Punk vinyl often costs less and tape often ½ of regular shit.

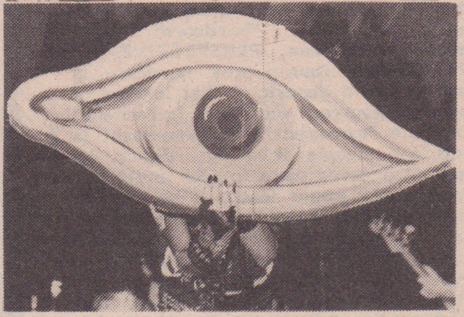
I know four 14 and two 13 year old punks, and between them they are in 3 bands, 2 zines, and 3 countries. To me that says punk remains vital and a participatory sport. Individual scenes grow without the international mass media influence, so they have their unique sounds and styles, which contributes to a natural variety in punk.

Is there a punk constitution that dictates what political or religious stance to take? Punk is singing and music; anything more to us is a bonus. We expose and work against the KKK, nuclear war, , and do or do not support gays, God, liberal politics, and other sacred cows. That's all part of the idea of maximum freedom. You find conflict of ideas and actions cuz no one is a hermit.

Sure there's some generic punk. But quality continues to exist. What other musical form is this fast, hard, and has funny and pertinent to real life lyrics? These continue to be the punk 'good ol' days', despite imperfections. We're only human, not gods or robots.

STEPHAN/FALSE PROPHETS

The antithesis of failure roam the streets paved with garbage. Hairless wolf packs pounce without conscience; thrash, slash and slamhead until their unexplained victim reaches unconscience. Glue fueled and angel dusted former half-wits reach the euphoric state of nullwit: a sovereign state in which they are the supreme mob dicktatorship: a land where non-violent consructiveness hides in darkness and frustration. Gone are the days of fun where everyone had an equal chance to share the joke. Gone are the days of peaceful co-existence where hair (or lack of it) was no more than your indivdual right to exterior expression, not a uniformed, conformed, and uninformed allegience to the ideal of hate. Yet intelligence keeps rearing its humane head, occasionally to be listened to, often to be kicked in the process. It sickens one to think that back when that first punk boldly opened his/her mouth to gob onto society's bigots, power mongers, and sexist oppressor... that disillusionment means joining their ranks. "Unity for everybody"! (except for people who don't look like us) Yet, this doesn't really suprise me because I have learned one valuable lesson. That punks are committed misfits and standup and fight against their discrimination by re-educating, not eradicating, their enemies, and the misfits of the community can also include gays, "true" artists, and minorities who are fed-up with the sterotyped ways to act that their own soceity forces upon them. Accept this and you have accepted yourself. This all means that you've had to have it in you to begin with..."the need"; the need to change yourself, your world to use your individuality as a tool to help take apart the machine that threatens us all. And that today's wolves in sheep's clothing (jocks, bigots, homophobes and the terminally insecure all dressed in jacket and boot) are the marines, police, Hare Krishnas, lousy parents and young Republicans of tommorrow. There is a choice out of this jail, overdose and other forms of suicide . And then, of course, you could think for yourself and join the real fight helping humanity to understand itself. Its yours to decide. You want my help - you got it but don't stand in my way. I got too many things to do.



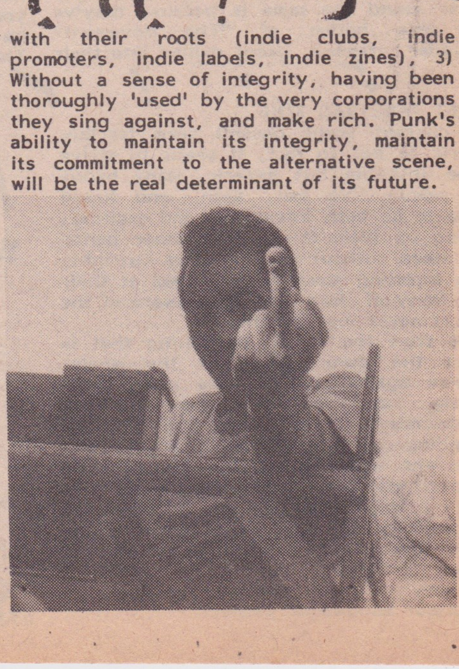
P.S.- Wasn't this supposed to be about that "hardcore" music? As far as that goes, to me any music with a constructive message and uncompromising music is hardcore and how could that combination even be boring? That generic, boring and selfish stuff everyone is complaining about must be that premature and immature ejaculation music that as bad as any egotistical "FM" atrocity committed on the human nervous system. Aw, fuck the system.

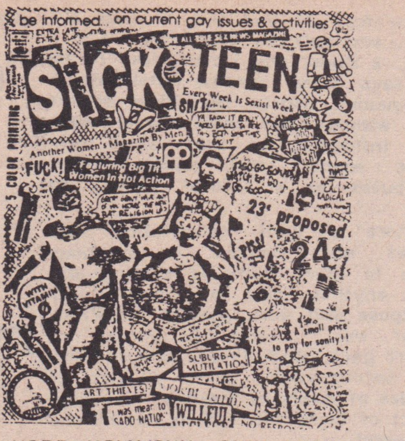
TIM YOHANNAN-MAXIMUM R'N'R

One of punk's main thrusts was "anybody can do it". But democracy often leads to mediocrity. If many hardcore bands now sound generic, should we be re-thinking our commitment to "democracy" and return to elitism in music, as some would like to see? Or should we say that democritizing music was just the first stage, and now that we've got a "a band in every garage", let's move on to stage two: quality and imagination.

This is the big hurdle: how to maintain the spontaneity and passion of garage music, while becoming more profecient musically, and while trying to break formulas of song structure and lyrical approaches. Hopefully, we'll see more bands keeping the emotion, noise, and commitment of hardcore (the edge), while taking more chances in trying to surprise and excite us. Speaking of which, it seems to me that most of today's bands are content to just entertain the audience. They play as if they were at rehearsal, song after song, with no room for spontaneity, just like the formula "rock" bands. Originality, and crowd interaction are the victims. In the earlier days of punk, the creative performance was stressed more, with the accent on both irritating and stimulating audience participation. Now, it seems that musical perfection is the goal, and bands want to merely satisfy the expectations of the audience, taking fewer chances, and turning punk into another consumer package, a "concert" to placate the masses.

The other major problem that I see is how punk/HC will be able to survive (at a grassroots level) the new corporate attempts to co-opt it. As 'Rock of the '80s' stations start playing SUICIDAL TENDENCIES, DKS, DOA, etc, and major labels start chasing punk bands, will those bands remember the sad tale of the CLASH? They elected to 'go corporate' (in order to get their message to more people?), and now, 7 years down the road, have the following to show for it: 1) Claim to be broke, financially, 2) Are without a direction, proclaiming themselves 'born again punks', yet showing an abysmal lack of knowledge of what's been happening in punk since they lost touch with their roots (indie clubs, indie promoters, indie labels, indie zines), 3) Without a sense of integrity, having been thoroughly 'used' by the very corporations they sing against, and make rich. Punk's ability to maintain its integrity, maintain its commitment to the alternative scene, will be the real determinant of its future.

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Another Women's Magazine By Men
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Featuring Big Tit Women In Hot Action
WITH VITAMIN Ø
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23¢
proposed 24¢
RADICAL
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SUBURBAN MUTILATION
ART THIEVES
Violent Femmes
I was near to SADO NATION
WILLFUL
NO RESPONSE

REV NORB UGLY/SUM, SICK TEEN ZINE

Well, the question which is posed is "geew, why is it that so many bands today sound generic or why so much of today's hardcore vinyl doesn't stack up 2 past releases?" well, first off, ya gotta realize that there are a lotta generic records taday B-cuz the bands themselves are putting their own records out, ya dig? I mean, there aren't too many semi- large labels that are weeding out the mediocre bands anymore. It's just sorta ya get alot a records out on da market cuz the bands wanted 2 see their name spinnen around onna turntable, getten their eyes all buggy. And there ain't nothen wrong with that, until ya get people that don't put the new URBAN MORAL RESISTANCE BRIGADE EP into perspective. I mean, all these people running around thinking they are REO SPPEDWAGON when all they are are a buncha dudes banging on their guitars who happen to have enough money and a modicum of popularity inna ridiculously small cult following who are going thru the time and effort to make a record, ya know?? The point of this arguement is 1)with a lot of bands putting out their own records, you'll have quite the fucking larger amount of records out, but of a lesser quality. It just works that way. 2) That's fine, as long as you keep it in perspective and not get swell-headed/starstruck by something any idiot with a guitar 'n' Kapital could do. 3) A lot of bands are putting out records before they're really ready for it, just cuz they wanna grab the glory'n'fame (ya, right) and consequently won't be putting out as good of a product as they could sometime in the future. So nyaah.

Next arguement--the next reason so many bands sound the same is because they've had this notion of "The Movement" (shudder, tremble, gasp) drilled into their heads and they are so awestruck by their being part of it when they join a band that they're too duty-bound to do anything but conform to what everybody else has done before. The tail be wagging the dog, in other words. Movement-itis is most common in da youthfuller members of The Scene (another shudder of emotion tingles my spine) who all, to show their unyielding devotion to The Movement all have skateboards, shaved heads, MINOR THREAT t-shirts, buy every possible "hard core" record known to man, start bands with names like VICTIMS OF UNJUST SOCIAL PERSECUTION, SOCIAL HATE, URBAN VANDALISM, RONNIE'S PENIS, print fanzines, and show up at all the shows. Now there ain't nothin wrong with that, by any means butt sooner or later their bands are going to play shows and put out records that simply follow the Hardkore Outline as found on page 2 of their Hardkore Handbook and we're gonna hafta listen 2 em. Form Hardcore, ya know???Now, there still ain't nothin wrong with listening to a Form Hardcore Record made by a bunch of 16-year-olds, ya know, it's great that they did it--but the problem arises when everyone starts to think that SOCIAL DISGUST are as good as the SEX PISTOLS were because "I Hate Reagan" is more "hardcore" than "Submission"...i mean, PERSPECTIVE, ya know??? Nuther reason why hardcore is starting to sound generic is that instead of the people involved with the "movement" defining the "movement", the movement is defining the people involved. Munch on that one.You don't have to like anything, as some people would leadja 2 believe. If you hear something and you don't like it, you don't hafta like it just cuz it's politically correct or politically incorrect or whatever. If you don't like it, fling it out yor window a la a Wham-O Frisbee, and don't let anyone tell you that you should appreciate it because they be full o' wombatt turdds!

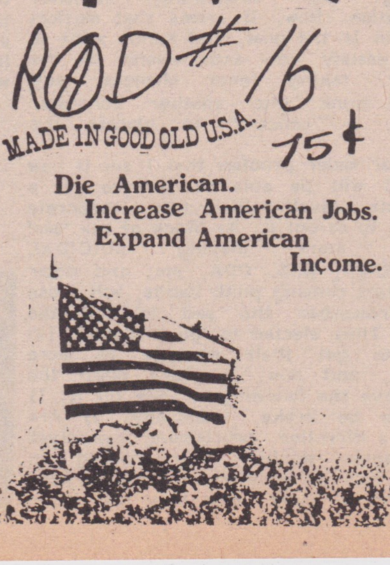
Point 3--hardcore is sounding more generic because people feel obliged to like certain things because they embody the "true ideals" of The Movement, and no one goes "Whatta hunka shit!" anymore. This really can't be faulted nor helped too terribly much cuz people realize that whoever is responsible for the hunka shit previously mentioned probly had good intentions, and you can't really loathe em for it. Here's where i make w/the trite proverbs....da road 2 hell is paved wif good intentions!!!!!!(oh wow).

Remember, you oughtta be able to take yourself seriously enough that you should be able to not take yourself that seriously. Thank you and good night.

JULIET JAKE/RAD ZINE

The current scene doesn't seem terribly generic to me. In fact, it seems to strive to be anything but generic. Many bands and people I've met, seen, and heard strive to be both interesting and exciting; picking up little things from other bands they liked without copying them outright, while injecting some musical ideas of their own. Many of them also seem aware of the kind of world they live in.

Apart from the verbal backbiting that is within the punk scene on the whole, violence against punks from jocks, cops busting up parties and hassling skateboarders (or starting riots, depending on where you're from), and those who wear the clothes but have no grasp on why punk came about in the first place, I think musically and sociallywise, the majority of the changes within the scene will happen for the better. Of course, that'll come to be if creatively-inclined people continue to outnumber bandwagon jumpers.



LYLE HYSEN/MISGUIDED

Here is a question: what is the point in everybody sounding the same? With every trend from the 60's/late 70's, a generic band is formed, and we've followed this great tradition. All these bands sit around and watch their pals play, or everyone just listens to the same big 8 records. Dare be it, anyone who listens to anything that isn't "hardcore", let alone something from the past! as of 1981, you could find the beginnings of generic thrash, so by today's standards, hardcore should be history. It's time to wake up and move on! At least take your basic generic ideas and build on them. Every band in the world says they are not thrash; well now is the time to prove it.

New York, oh yes...the nationally acclaimed scene that will go down for never contributing anything valid?? If D.C. sets the musical tone, N.Y. is at least 2 years behind. N.Y. is the home of the thrash band. All out-of- town generic bands are worshipped (as long as they don't have hair), and the local prime thrash bands are considered to be God. Hey, I don't mind, just wake me when it's 1986 and these bands have something to offer (maybe).

The N.Y. hardcore scene never broke, except when the D.K.'S played, that is. New York does have some pretty great alternative scenes happening with SONIC YOUTH, RATATRATR, or New Jersey's young mod scene (MOD FUN). Besides that though, N.Y.'s HC scene has always been 200-400 kids. The point is, it's not the same group of people that it was in the beginning. The problem is that with each new generation, the proud thoughts and ideas of the 1st generation get lost or watered down. What were once great and new thoughts become warped and confused ideas. These new ideas scare off the old timers and they drop out of the scene.

The scene now consists of a lot of kids, young ones who absorb what is around them way too easily. The skins seem to be NY's proudest clique. "Join us, we will be your friends..." These kids don't think before they join, and all of a sudden, they are part of the sexist/macho/homophobic clique known as skins. I will say that not all skins are like this, but... If the adoption rate of skins keeps on the up and up, NY will be heavily dominated by skins. Hairs unite?

What punk started off as was to be a radical reaction to flares and long hair. Now it is time for the same type of action against cementheaded skins.

JEFF BALE/MRR

Anyone who takes an honest look at today's variegated hardcore subculture can hardly fail to notice innumerable contradictions and problems. But it should be remembered that similar dichotomies have always been an integral part of punk, and three of the most long-standing problems continue to threaten the health of our scene.

The first is musical stagnation. Like all forms of music, punk has to evolve and experiment in order to stay fresh and exciting, but it finds it more difficult to do than most other genres since its visceral appeal is based upon a very rigid, stylized format. It can't get too mellow, too complex, too slow, or too slick without transforming itself into an entirely different musical entity, so all it can do to remain vibrant is rearrange its basic components-- simplicity, rawness, intensity, speed--and create variations upon itself. If this rearrangement doesn't occur periodically, it begins to sound "generic." Such is the case today with generic thrash. But those who are making such a fuss about this should be reminded that before there were dozens of generic thrash outfits, there were dozens of generic punk bands--for every seminal '77 group like WIRE or A.T.V., there were twentv crappy acts like the DEPRESSIONS. And before that, there were generic glitter bands, generic "progressive rock" bands, generic psychedelic bands, generic 60's punk bands, generic "Merseybeat" bands, and so on. Imitators have always outnumbered innovators, so I suspect that people who obsessively criticize thrash for being "generic" never really liked it much.

The second is commercial co-optation and exploitation. I analyzed the effects of this process at some length back in MRR #3, so here it's only necessary to mention that nothing much has changed since then. If anything, there are even more unscrupulous promoters and bands infected with "rockstaritis" around today. But the real problem lies in the acceptance of this disgraceful situation by the bulk of the punk audience. Rather than exerting positive countervailing pressure to help bands preserve their integrity and live up to their ideals, most fans appear content to allow themselves to be economically and psychologically exploited by their musical idols. This explains the popularity of insubstantial Rock acts such as G.B.H., who can only be distinguished from Heavy Metal hacks like JUDAS PRIEST by the direction of their hair. This lack of consciousness among punks will eventually lead straight to M.T.V. and the Oakland Coliseum, a nauseating thought. Doesn't anyone care anymore?

The third is the ubiquity of mindlessness and its associated violence. To a large extent, the original '77 punks bear the responsibility for creating this difficulty. By play-acting belligerent and wearing chains and swastikas to shock people, they unwittingly attracted others who were really violent and fascistic. Some of these morons inevitably associated themselves with the punk scene, and things occasionally grew so bad that various punk "spokesmen"-- from Johnny Rotten to Mark P. to Joe Strummer to Jimmy Pursey to Mensi to the Kinman brothers to Biafra--were forced to publicly renounce this imbecilic element. In spite of this, macho goons and other disturbed individuals have been encouraged by distorted media imagery to perceive our subculture as a sympathetic environment for their stupidity and psychosis, and as a result we are still plagued by their presence. Nevertheless, this pathetic handful of neo-Nazi retards is only significant insofar as it represents the visible tip of an iceberg of ignorance. Masses of new kids have swelled the punk ranks in recent times, but many of them have yet to internalize those values which differentiate punk fron other, more superficial forms of expression and entertainment. Until this happens, we can't hope to have a positive impact on society-at-large.

Of course, all of these fundamental problems would be manageable--though not completely eradicable--if enough people came up with creative ideas, withdrew financial and moral support from bands that were "selling out," and responded to their consciences rather than peer-group intimidation. And despite the persistence of the above difficulties, substantial progress has been made in certain areas which permits me to end on a more hopeful note. For one thing, the alternative network of bands, fanzines, independent labels, venues, and radio shows has become much more extensive and firmly entrenched today. Moreover, it has now reached international proportions. The ever-increasing cross-fertilization and communication which this makes possible serves to strengthen every local punk scene by making the participants aware that they are part of a worldwide cultural movement that transcends regional and national boundaries. As long as this network exists, it forecloses the possibility of external corporate control over the scene.

For another thing, more and more bands are raising important social and political issues in their songs, and the fallout from this can be seen in the pages of every fanzine. Even though substantial disagreement and political polarization exists, I find it very encouraging that wide-ranging discussions have become so common among punks. Apathy and passivity drain every counterculture, so all of us have to play a more active role in determining the future of our scene.

? ! , ? ! ? ' ?? ! ? ! ! ?

PUSHEAD/JACK-OF-ALL-TRADES

The worst aspect of the punk/hardcore attitude/lifestyle is a lot of the people got involved to be an elite few, to claim it as something that was "their baby", different than what everyone else did. By that factor, it gave them confidence and strength, and some took it too far. So when the interest grew and others got involved, it became apparent that some didn't want the "new crew" to come in, for it was their "scene", so they soon dropped out and criticized the "image" which they felt everyone was acting out. Sure, during that time they made rules and regulations about "their" idea of what should happen and how it should be done, and laughed at others as they laughed at themselves, only to soon become what they were laughing at. I thought everyone was supposed to share a common belief for a certain progression. But when you let your disbelief in those who enter the "attitude" rival your own, and then get angered, whose revolution is it? When society can market the hardcore product, make money off the rising phase, and the disbelief between the people involved, all these factions lead to the end of another revolution. So how can it be such a threat when some of the people involved are so selfish? Myself, I'm sadly disappointed at my friends who had such positive attitudes, but got so upset by certain negativities in their scenes that they quit, instead of continuing their positive voice and fighting their negative, as they just didn't care any more. Thanx for nothing. You let yourself down.

The strength grows. Through my associations, I have discovered a strong "positive" force who are willing to learn, create, and seek a better tomorrow. Some people have their faults, which can be dealt with, but some breed ignorance. Those people who whine say things "rule", take advantage, or use violence to show their lack of confidence in themselves, should look at what they were doing. I find that most people who are guilty of this sit on their asses all day with their mouths flapping and their minds stagnating. Too bad. I hope you really accomplish something by your insecurities! The way you dress has nothing to do with whether you're hardcore or not; it's what you think and how you act. I'm not talking about socially accepted or "proper" mannerisms, either. It's your lifestyle. Do you agree with the situations "they" get you into? Will you sit on your arse forever?? Think about it. It's up to you. Come out from your silence.

Lately, this magazine has opened up a giant communication line throughout the world. I'm very happy that I am part of it. I do not get paid and I don't expect payment. It is my creative part that I can contribute. What about you? People slag this magazine and Tim Yohannan especially. Why? Do you know? Tim's interest can unite more than the bitching of one, His participation abounds; only your negativity will tire him out. If MRR becomes big, it's because there is a desire for it. Next time you bitch, I hope you have something behind you besides the chair you sit in. I'm not talking about your macho brute force either. I'm talking about your ability to create. Make your effort, show your hardware, come out from your silence, and then we can work together! Thanx to all who share the same attitude, to those who take the time to write and pass the word. It's your world. Is it shitting on you or are you shitting on it? To save the world, must you destroy the people? Think about it.

SEPTIC DEATH

DIG/DAWNING ON NEW ERROR ZINE

Two years after the peak of the 81/82 punk explosion it seems that, at least in the U.K., the current scene is sadly heading for a decline, in many respects similar to the post-77 decline of the late 70's. This observation is based on the fact that sales of recent home-produced punk records have hit an all-time low. It is a very real problem, one of the major causes of which may be that among this country's punk-band population, the imitative mentality is ever-present. The insular attitude demonstrated by the majority of U.K. bands regarding foreign music also leads to a lack of outside influences. Too many bands are seemingly only too willing to conform to the standard, safe, pre-set formulas for guaranteed mass acceptance, rather than striving to introduce originality into their work--hence the current crop of world-wide "generic" thrash bands--where an increasingly small number of bands stand out by virtue of being incredibly manic or by displaying exceptional musicianship.

In addition, the number of on-going in-scene rivalries could, I feel, be ultimately more damaging to the scene than a mere (hopefully temporary) decline in musical standard. In the U.S., the promotion of regional rivalries (This Is Boston Not L.A. etc.) for the sake of boosting regional pride, may well be damaging to the scene as a whole. In England these rivalries are ideological rather than regional, and have caused the scene here to be irrevocably polarised into a number of separate categories, distinguished by political/non- political views, music biz involvement, money etc. It's unfortunate that while bands squabble about their differences, anything of real consequence will be difficult to achieve.

On the positive side, however, there have been major advances in recent years in the heightening of awareness of progressive political views and ideas among the punk community. Perhaps more importantly, most of the bands involved demonstrate their commitment to these progressive ideals in their daily lives and by their cooperation with truly independent record labels/stores/zines, thus ensuring that, unlike in the past, their message will not be diluted by involvement with establishment media channels. Also encouraging is the fact that the punk/hardcore scene is now undoubtedly a world-wide phenomenon. This expansion in global punk/hardcore consciousness presents an excellent opportunity for communication of opinions via music, which transcends regional, social and language barriers. Whether these infant hardcore scenes prove to be the spark for social change in their respective countries remains to be seen, but the potential of such a global communication network is awesome.

MIKE SAUNDERS-ANGRY SAMOANS

If lyric sheets are one of the greatest abominations of the last twenty years (THE SAINTS' Eternally Yours perhaps the only one that should have ever been allowed to live), then an entire musical form (hardcore) that requires typeset to decipher the lyrics...well, being the complete opposite of Harry Chapin can sometimes mean being the same--not always a virtue. To drag out a watery but applicable analogy: the first real heavy metal albums, by LED ZEPPELIN and BLACK SABBATH, were genuine upheavals, sonic documents that challenged people's conceptions of what music is suppose to sound like. As did the bands from the first 2-3 years of punk. And here is where the JUDAS PRIEST analogy holds. I know what the next JUDAS PRIEST album is going to sound like. You know what the next JUDAS PRIEST album is going to sound like. We all know what the next JUDAS PRIEST album is going to sound like. And we all know what the next hardcore album is going to sound like. At this point, the world needs "another hardcore album"--be it my band, your band, anyone's--about as bad as it needs a hole in the head.

JOHN KEZDY/EFFIGIES

Contemporary punk's failure to become a rich, vibrant music is due mainly to the influx of sub-heavy metallers who can't understand any music which doesn't fall within their narrow definition of hardcore. Face it, most hardcore bands are closer to the corny satanic-leather bubblegum heavy metal bands than they are to the SEX PISTOLS. All style, no content.

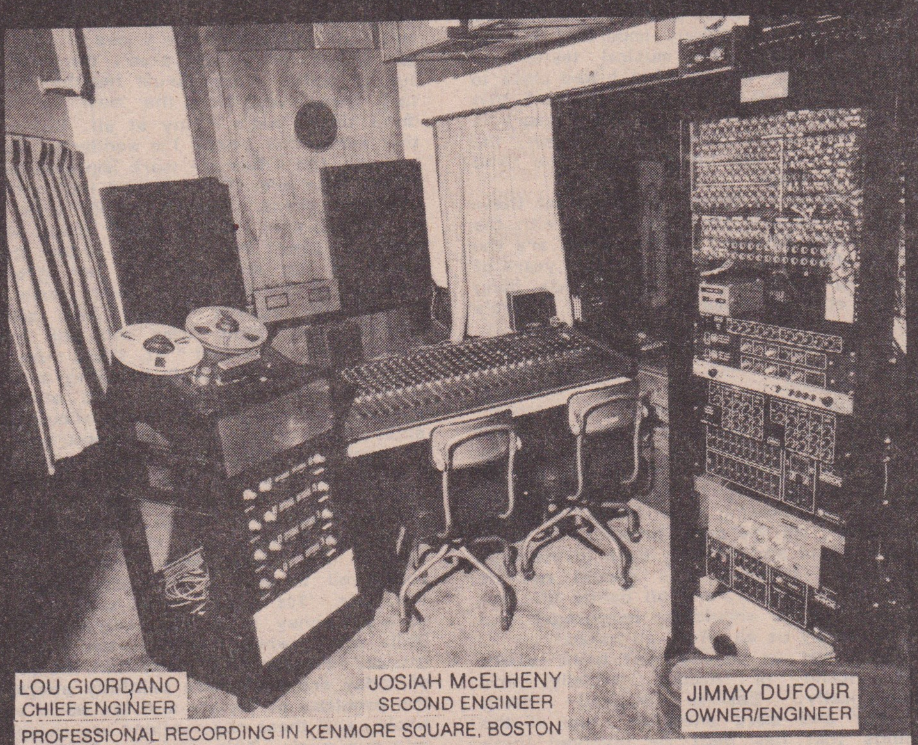
The Marxist cud passing for political statements by bands now is de rigueur and is one thing that guarantees a mention by the Leftist music press. Hardcore bands sing about politics the way LOVERBOY sings about girls. A few reasons LOVERBOY will subject a larger audience to their brand of cretinisms are that they are better accomplished as musicians and they have better sounding records. If punk is to become a movement and more than an adolescent cult it will have to learn a few things from the enemy. Learn to play your instrument. Learn to produce your records, (yes, it can be done on a limited budget). If you have a statement say it in an interesting way. Try not to sound doctrinaire or preachy, and assume your audience does not have to be talked down to. Don't lose sight of your goals. Work!

JIMI IMIJ/P.P.G, GUMBY'S REVENGE

Peace on earth, and peace within the hardcore folk. Hardcore's not boring. Boredom is a state of mind. If you're bored, then do something. All that matters is that we're positive. When I'm at a gig I'm never bored. If so, I leave. But I do see folks getting so drunk or fucked up that they must be bored. Then some get stupidly obnoxious and harm their friends and energy (or just energy going to ones self, not the group as a whole). Or if the band thinks they're rock stars, saying "fuck you folks, we just want your money." Time to leave. But there's a lot of positive action too. Many bands and mags are speaking out on many of today's stupidities (police brutality, racism, sexism, war, pollution, etc). Some bands and mags organize or support protests against those stpidities. And many bands are making it evident that you don't have to have expensive equipment or big followings to play out. Independent records prove you don't have to rely on RCA, EMI, etc. You can do it yourself, and underground mags and distributors have helped many bands get it out. Thanx.

Where is hardcore heading? 90° N by 20° W. Where ever we take it. I guess it's what they call 'suffering in the name of good' or punk. There are changes going on every day; new bands, new members, new releases, break-ups, bands learning to play their instruments better, more creative forms of noise, jazzz*84*, and some bands are not giving a shit anymore. All in all, I think hardcore has brought the knowledge of the problems of the world in action to the kids of the world and some of their parents. But still not enough. Maybe some day.

SOMETHING ELS



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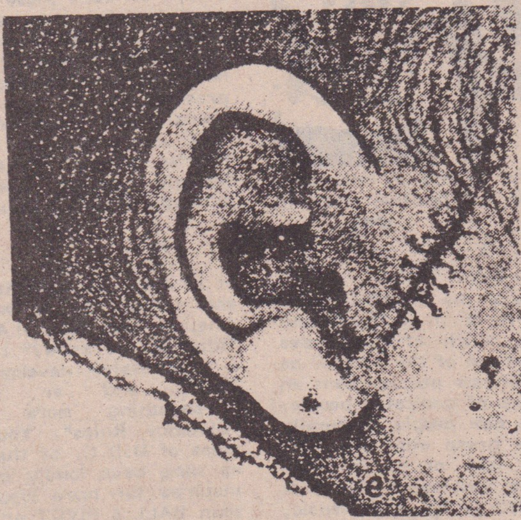

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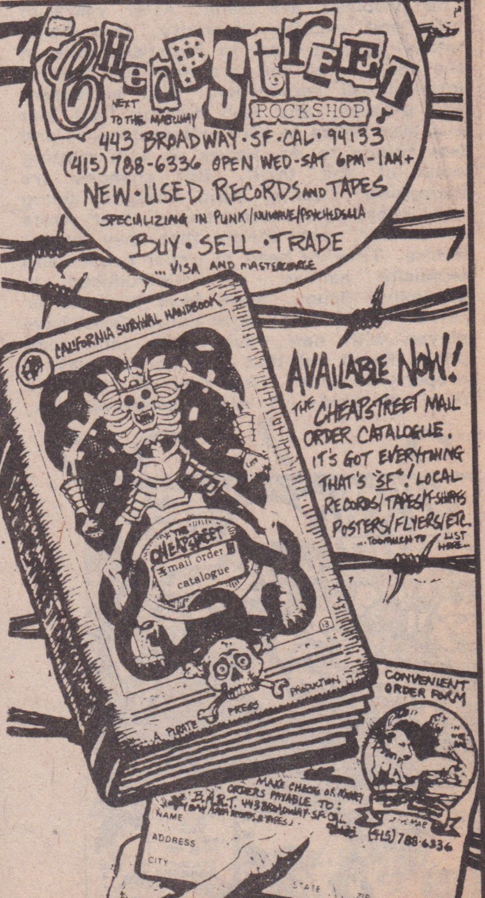
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ALLISON RAINE/SAVAGE PINK

Being an ancient veteran of the scene at 21, I have followed and been a fan of punk/hardcore and its legions of splinter groups for nigh on six years now. When I was 16 or 17 and attending every show even remotely associated with punk with enthusiasm bordering on hysteria, I couldn't understand how the scene vets of those days could skip a show or complain that "things just weren't as cool as they used to be". When I first took an interest in punk, it was because I couldn't relate to the lame stuff I heard on the radio. I found the primal pogo beat of the RAMONES "Teenage Lobotomy" much more fun and stimulating. As time passed, I became (largely by influence of the music) more--er--"politically aware" and therefore more interested in music that made a statement about the world we live in. The merging of two things important to me, natch. Although my musical tastes are wide-reaching, this is what I had close to my heart. But the whole excitement that punk has held for me all these years is that the only difference between the audience and the band is that the band got up on stage. Or is it?

A phrase being tossed around a lot these days is "generic thrash". Those with the most years invested in the scene are the prime offenders, being jaded after years of listening hundreds of punk bands bang away at the same 4 chords. There's nothing wrong with being bored with it, but there is something wrong with condemning it. Fuck if I'll be the one to tell someone they're not musically proficient enough to hold my interest. There's nothing wrong with striving to be innovative or different, but neither is there anything wrong with having enough enthusiasm to jump up on stage and just DO IT! By putting down bands for being "generic", we are only throwing the scene into reverse and heading back to the days of guitar heroes. This should not be allowed to happen, and all bands that are giving it a go should be encouraged and nurtured by us all. Well..all bands?

This brings us to the next point--where the scene is headed socially and ideologically. Besides musically being fresher and more energetic, one of the things that has kept me involved these many years is that it has not fallen into any of the cliched, sexist, racist, or otherwise negative ruts that the wondeful stuff we hear on radio or see on MTV has-- YET. For me, the most disappointing trend in punk currently is towards sexist, nationalistic, and otherwise backwards trends. Quite a few of the bands playing this stuff claim that it's a joke or that it's all in fun. Well, why aren't they making fun of white, heterosexual healthy people like themselves (for the most part). I don't think that's funny at all. But even that aside--the people I'm wondering about are the (let's face it) more impressionable people who are 15 or 16 and just getting into the scene. What kind of values or opinions is this kind of humor going to to instill in them? My only hope is that there seems to be an equal, if not greater number of bands using their music to speak out against things like sexis, fascism, etc. While some will still moan about being "preached " at, there seems to be more and more people listening to what these bands have to say and at least stopping to stopping to think about both sides of the story. A lot of people seem to be realizing that, gee, women and gays are people too, and that God & Country aren't all they've been made out to be.

In conclusion, I remain optimistic that punk will remain true to its roots and resist the temptations that brought rock'n'roll to such a disasterous state in the late '70s (and even still today); namely, money in all its different forms. While punk, when it began, was mostly a musical revolution, it seems that the youth of today are even more painfully aware of the problems of society and the world as a whole, and these observations are creeping into our music. This musical influence will hopefully spawn more aware adults who question things and refuse to apathetically except all that is fed them by church, state, and the like. Although I may not make it to all the shows these days, I'm still 100% behind those that do.

ANTONIO BIVAR/BRAZIL

The problems are many. After years of vital and exciting ingenuity, from being totally underground to high exposure in the media here, and to a small but positive international recognition, with excitement and promise, and with nothing from that but less places to play and meet here, and less things to do, leaves us with wanting more of the thrill. But changes are happening. Lots of band members, being very poor, after encountering other strata of society, saw things that they hadn't before. They've been to richer houses and exquisite parties, were introduced to expensive drugs. Some have been to or played at capitalist night clubs. Some have played with new wave bands (and some punks found out that they weren't playing properly in tune). Now some of they have tried to study in music conservatories, learning to play and having an interesting time there. They're real positive about it, which is interestin because they were real menaces before.

The "Bivar"

Socially, they're better and worse. Better because their contact with other ethnic groups has allowed some of them more space to perform or a greater audience to impact. On the other hand, worse because by becoming "civilized", they are less rude and are showing a sort of "let it be" attitude. But there is a faction that don't accept or want these changes. They don't want to mix; they want to reinforce the protest against their class exploitation, and kill the system. But...how?, if they're not even participating (protesting, being present) in the present national political chaos. Punks could make an impact then, give a message at least. But instead, they've become viewed as a hybrid, a foreign escapist venture, and not an authentic domestic movement.

SMASH!
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INTERVIEWS WITH
HUSKER DU

JED HRESKO/SMASH ZINE, S.F.U.

A 5 second analysis of the punk/HC scene says to me that it is in political and ideological disarray. Much of this comes from the great expansion of the "scene" as a whole. An influx of new people means an addition to the forces of dedicated people. Yet this also means new people (generally young), who do not grasp what the punk scene means. This lack of an in-depth understanding and a viewing of things at face value would lead to "generic" music, in the case of musicians; and a "bad group" in the case of "fans". But to combat this in an elitist way, as some "punk" veterans do is wrong. It's naive to think that "77" or 1980 will be here again. Some people who have been in the punk scene a long time tend to get burned out and negative, which is the second aspect of the lack of excitement in the punk scene.

Many people from all aspects of the scene, of all ages, see a limitation in their actions and scene. "So we have a band", or a zine, or have seen BLACK FLAG six times, "What do we know?" I think this requires a progressive development of the scene itself, and an expansion beyond it--something more than the usual "Blatancy Rules". You may not like the ideas of M.D.C. or the DICKS or CRASS, as some have loudly expressed, but they inspired far more discussion and thought than BALL & PIVOT or TIL TUESDAY ever would.

Move beyond the "scene"-whether this means playing in a shopping mall, actively politically organizing, or discussing ideas with "non- punk" people--do it! We live in a real world, not a rock and roll club (whatever the distortion of its music).

In the big picture, I have a positive outlook on our scene's future and know enough good people to trust that things will go forward.   P.S. Nationalism blows!

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THE FAITH
TROUBLE FUNK
SCREAM
HÜSKER DÜ
BIG BOYS
MORE...

STEVE KIVIAT/THRILLSEEKER ZINE

A quick look at any issue of this here zine will show you that hardcore is everywhere. This is great, punk's D.I.Y. ideal is clearly flourishing, as anybody and everybody can play in a band or put out a record, tape, or fanzine. But on the other hand, so much of current hardcore has absolutely no interest to me, as it is boring and undistinctive. I'm speaking of the generic 300 MPH thrash that seems to exist in nearly every scene in the world. I simply don't enjoy spending my money on this stuff. Believe me, I don't enjoy saying that. It makes me sound like the jaded, cynical elitists who say they used to listen to punk rock years ago, but now no longer do. So let me explain myself.

There's still lots of powerful, emotional, and exciting punk/hardcore out there, but unfortunately hardcore on many levels is now merely a set of cliches put out by people trapped in their own little thrash world. In their world, powerful, emotional, and exciting music that is not thrash has no place. Musical narrow-mindedness predominates, and their "alternative" world turns out to be just as conformist as the mainstream musical world they are rejecting. It's sad to think that some people don't listen to great music from the past and of other syles than thrash, or have never been to non-hardcore shows, and never listen to anything but hardcore-only radio shows.

But enough preachy negativism. As I mentioned earlier, there's still lots of exciting hardcore available, AND exciting music from countless other styles of rock'n'roll, r'n'b, reggae, jazz, etc. For the punk/hardcore scene not to become inbred and incestuous, acknowledgement of other musical styles must take place. This musical "flexing of heads" is happening now to some degree in several different forms. Crossover 'mix and match' shows involving bands of vastly different styles are taking place in D.C., exposing people to funk, punk, art damage, reggae, and more in a single evening. A few fanzines and alternative radio shows are also supporting and covering a variety of styles, rather than limiting themselves to the predictable. It's time for all of us to forget the narrow categorized limited labels, such as hardcore. There's a whole world of music available just waiting to be discovered, supported, and appreciated.

CRAIG TAATJES/END TIMES

Yeah, things ain't what they used to be...you hear the complaints all around that punk rock is growing increasingly pointless...so what happened? Aside from the fact that more than a few areas of the country are suffering from some kind of arrested development-- lack of shows or new bands, etc.--it still seems like this punk rock stuff used to be a lot more fun, doesn't it? Of course, we were a lot more fun when we were younger, but there's more to this punk burnout than some cock-eyed, older-and-wiser cynicism. Remember, back when, that punk rock was our secret community, half-noticed and half- tolerated, and we dreamed about making the world see our light...well, our problem now is that we're getting what we wanted.

END TIMES
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Number ONE · ET1
DOUBLE O
MARGINAL MAN
LIVE:
Police
Big Boys
POETRY

Things were a lot more exciting when punk was our dirty little secret, but now the disjointed punk pockets around the nation (the world, even) have consolidated; all of the formerly independent "scenes" have been melted into one unwieldy punk pudding. Sure, the media are finally forced into acknowledging our existence in more than a gratuitous or sensationalized way, but in this popular acceptance of punk, the masses demand an easy-to-digest formulation of the "punk" trend--and of course, that's the whole problem, isn't it? Now we get these pseudo-universal punk-rock ideological mega- conglomerations intended to describe some imaginary punk "movement", and we see honestly baffled "punks" appealing for a ridiculous, counter-productive punk unity or, "isn't that what punk is supposed to be all about? Punk is nothing; the sooner we pitch out this movement trash and start confusing the world again, the happier, or at least the more exciting, we're likely to be. I am I and you are you and punk is nothing more than we. If we try to make more out of it, we will lose what we have.

new
iron
guard

RON/NEW IRON GUARD ZINE

The punk community (international), taken on an individual basis, in many places is very radicalized, very politically aware and creative. On the other hand, the punk community in general is not, was not, and never will be a 'movement' of revoltionary proportions that will overthrow the system. This is nonsense. Those who think not are in danger of mass-thinking, and that creates sheep and self-exalted leaders. The systems will never change. The best hope is that they collapse of their own burdens, i.e. debt, civil disorder, war, or economic depression. You will not change anything through bloody coups; you will just be creating another system. Just as bad, a techno-industrial-military complex with another name. Punk as a 'movement' will lose its intelligent creativeness and freedom of individual differences. The inferior elements of conformity and mindlessness would over-run it.

Punks today for the most part are rebelling; the question is, how? I feel the best way to eliminate systems (not change) is to withdraw participation in it. Total protest. Do not vote, do not pay taxes, do not go to school, do not register for the draft, work as little as possible or not at all, live outside society all together if you can. To me, punk means thinking for yourself, not joining a 'movement'. It means smash the system, not change it. And yes, that means a total elimation of the techno-industrial- military complexes through withdrawal of support of it. Those who wish to continue living under the rule os systems can suffer the consequences of their dependency on it.

You cannot make mass changes without suffering the same systematic problems as before the 'changes'. Punk rock as a 'movement' is dangerous because of the reasons stated. And I feel generally it is now heading in this direction. Unfortunately, I hear too much about 'punk gangs' everywhere, mindless conformity, 'punk gear' in chic Hollywood stores, @ symbols everywhere. But what's it mean when 'punks' don't even know? Chaos breeds dictatorship! And as a punk that is radically sceptical, I challenge this condition of events today, to defy it all for the sake of individual freedom and liberty. I will think for myself! No more "corn-pone opinions", as Mark Twain once wrote. To destroy the systems means not to participate in its schemes of mass control, mass movements, mass conformity, and mindlessness.

DRY HEAVE
25¢
I miss norman his dull in SF" writes gringo..
Once "Damaged" Henry says;
at your HOUSE!
"I'll get Them All" promises The slcet
"I want your used condom
"i

DAVE/DRY HEAVE

We have all bitched at one time or another about the current state of things; the scene is lame, not enuf people, no bands, too many assholes who are just out to fuck it up, etc...and everyone has a right to feel that way. But what the fuck is the scene; I mean what the hell makes it a viable group of people? There has been a scene here in Norman, OK for years...not just hardcore, but all sorts of little scenes:party scenes, drug scenes, and fuck scenes. So what do you mean when you say "hardcore scene"? Do you mean a bunch of dicks getting drunk and "slamming real good" to some "radeeekkaaall music mon"? Or do you mean a non-materialistic type music which places the least emphasis on rock-star attitudes and capitalistic practices which go along with it?

For a long time the number of people at shows seemed to have some sort of special relevence. Perhaps it is the feeling of unity or the sweat and energy that is playing throughout the crowd. Or the idea that we are here for a common cause to share "progressive thought"...well, it would be nice if it were that way, but I have yet to see it. People come to see bands to get "fucked up" and have a "good ol' time". Fine, that's their trip. But it just so happens that when the emphasis is placed on the above 2 things, the "take it for granted" attitude takes hold.

There are many reasons why certain venues that have allowed "subversive " music to happen have declined in popularity. But much of the problem lies in the audience, or even more so, the bands themselves...making outrageous demands, etc. Sure these places may have been capitalistic hellholes in the first place, but the patterns of their deaths have been the same. One or two sucessful shows, and people begin to assume. They assume that that is "where the scene is". They take it for granted that they can "make the scene by going there". No work is put in, but much is taken out.

Then the inevitable happens. Neighbors complain about people throwing beer cans at passing cars. Or people walk up and down the streets, drawing the police like flies. The assumption is that the scene will go on...another asshole shrugging the responsibility of his/her action.

That attitude typifies what seems to be a growing sense: "fuck it, it'll always be there", a real free ride. Maybe there never was a scene. Perhaps it is just people interested in seeing bands perform live; maybe that's the scene??? It appears when people become too conscious of making the scene or appearing at gigs for the sake of "showing up", that all the ideas are lost and it all means nothing. In reality, nothing lasts forever, and music is the most fleeting thing I can think of, as well as the audience it draws. Each show is different, as our ideas change daily. Nothing is constant, so don't assume it will always be there. The scene is what you make it, not what somebody else makes for you. The scene is sitting at home reading or taking a bath every 3 days or occassionally eating. It does not mean just "appearing at a show" and "partying afterwards".

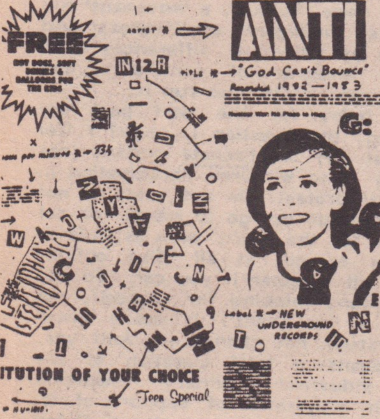
FALSE PROPHETS

STEVE WISHNIA/FALSE PROPHETS

Rebel music will never die, but rebel formulas are deader than the cow in a McDonald's burger. Hardcore's spirit is being destroyed from both the right and part of the left: if being "hardcore" NYC means being a fag-bashing, swastika-scrawling cretin then I'll be proud to be soft, but "loud, fast, and politically correct" bands that pay more attention to their rhetoric than their songs will never put out anything more than well-meaning mediocrity.

The solution? There is no solution. (If there was a solution pornography would be sex.) Listen to every kind of music you love and integrate the best parts into yourself. Don't be afraid to fall on your face doing something different. Bands alone can't make a scene: not everyone can or should be in one, and writing, art, fun, politics, and survival are all other parts of the kind of community every half- assed cry for "unity" is hoping for.

We hope that the ideas and suggestions presented above will motivate you to not only send in your 2 cents worth on the subject, but to do something to implement those notions.



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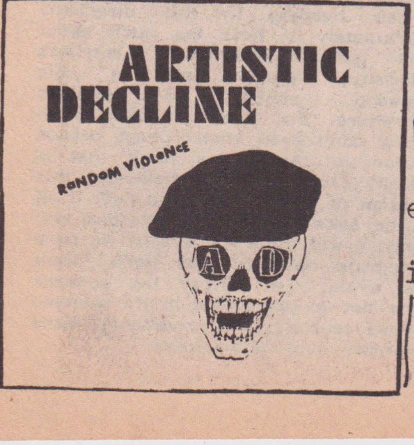

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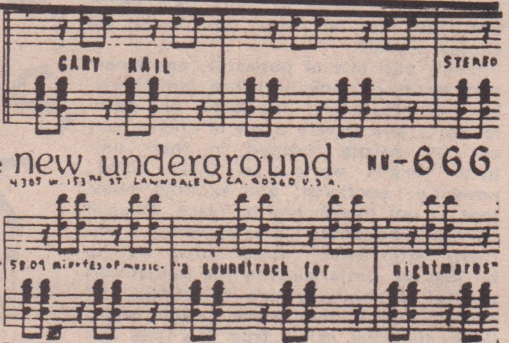
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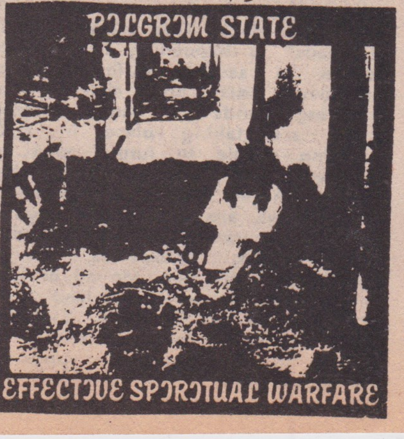

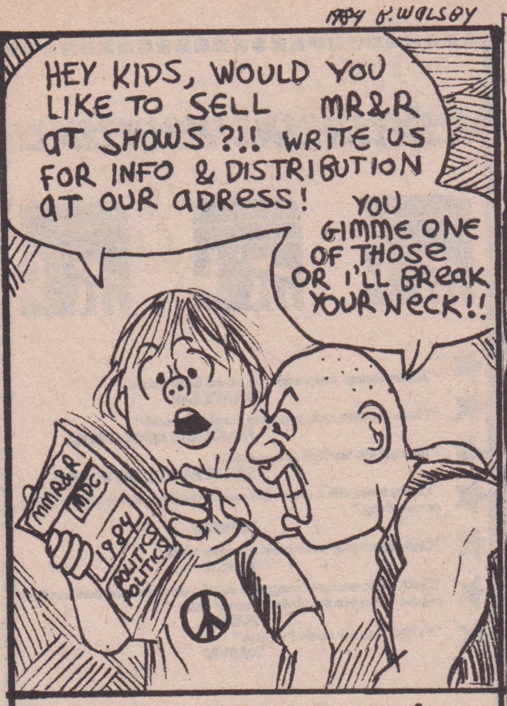
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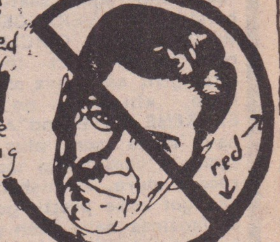

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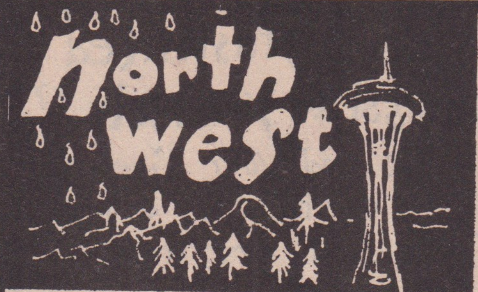

SEATTLE-Here's a brief look at what's been happening here lately. First off, our major all-ages club closed down due to loss of lease. The owner is looking for a new place now. Also, MR EPP broke up, as did CHARMSCHOOL, and it is rumored that DERANGED DICTION and the REJECTORS will as well.

Despite such setbacks, we have positive things to look forward to. There are several bands that are very powerful but don't seem to get much attention. One of them is MARCH OF CRIMES, who are fucking excellent. Another band, which is new, is DSML, and they're good too. Not that long ago, Seattle adopted another band (not DERANGED DICTION) from Montana called CIRCLE SEVEN. They are not thrash, but they are good and intelligent and have an EP called *Suburban Hope*, which is on Ruthless records. EXTREME HATE and AEROBIC DEATH will have tapes soon, plus from Farm Records comes a compilation tape. A new hardcore record store, Bombshelter, opened up and has got some pretty good stuff...also lots of fanzines have been popping up: *Snack*, *Lost In Love*, *Isotope*, *Grasp*, and my zine, *Disgorge*. We encourage people to write us so we can see what pther places are like. Charx/ c/o *Disgorge*/ 14820 Redmond Way #108/ Redmond WA 98052.

MARCH OF CRIMES

ACCUSED

photo by Pat Hectic

DERANGED DICTION

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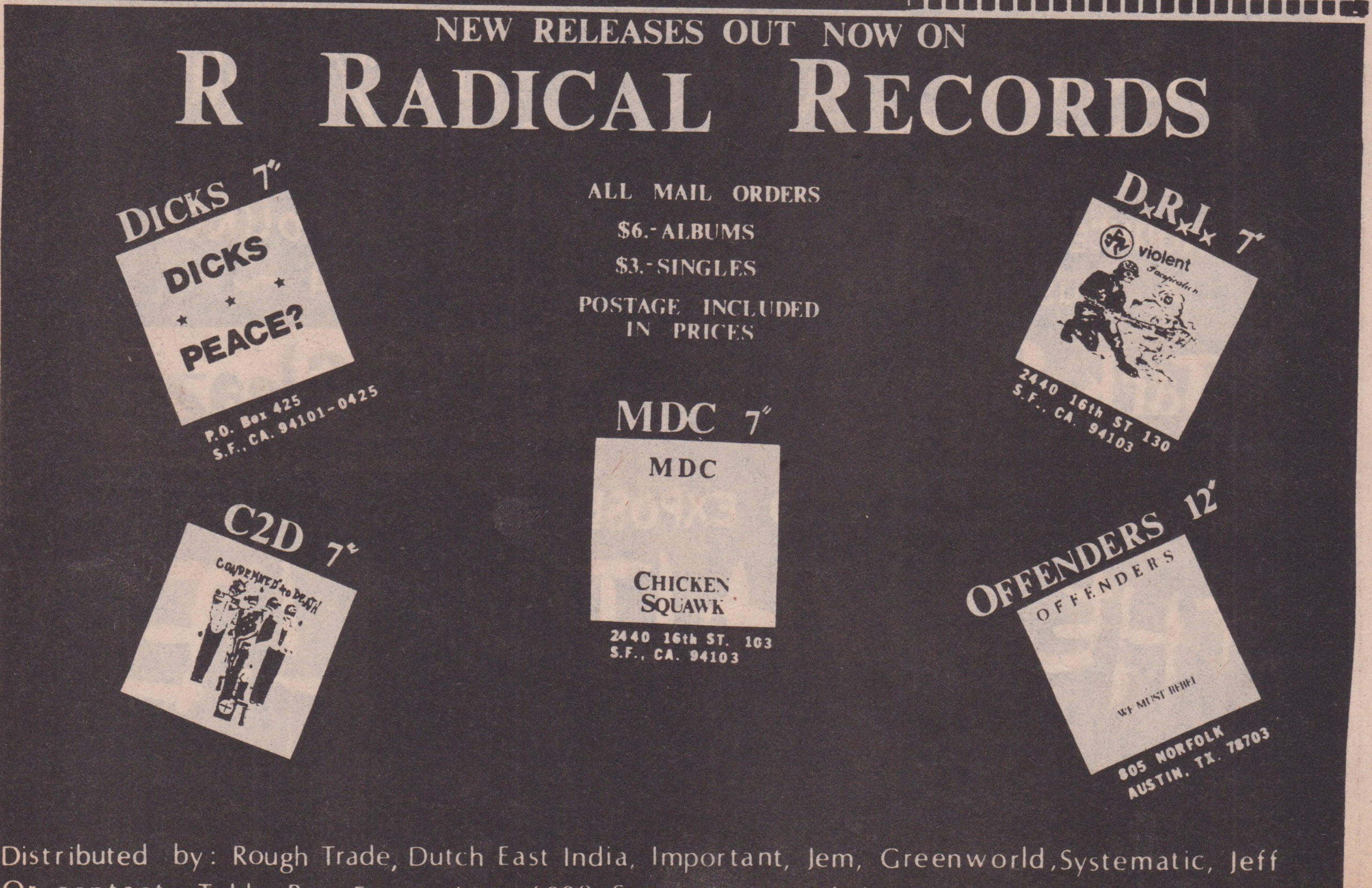
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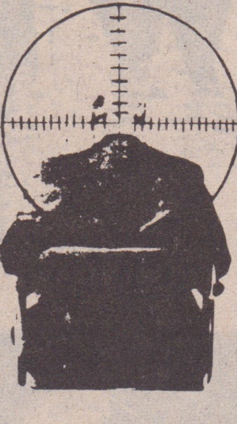

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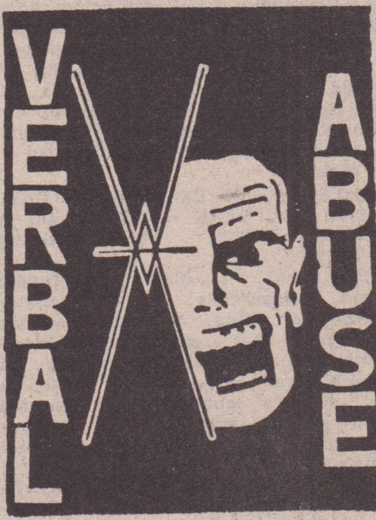

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GREGSAGE of the WIPERS

YOU ARE A TARGET OF REACTION

INTERVIEW BY RAY FARRELL

MRR: THE WIPERS HAVE BEEN AROUND SINCE THE BEGINNING OF PUNK IN '77?
GREG: Yeah, late '77; officially on record in '78.
MRR: WERE YOU ALWAYS BASED IN PORTLAND, OREGON?
GREG: No, we vagabond around. The concept began in Portland, ended up being confirmed in Florida. But our first show was in Portland.

MRR: WHY DID YOU START A BAND?
GREG: Nothing else to do. It was a perfect time to start one. The '70s were dead musically, except for the STOOGES and BEEFHEART (the underground of the time). BAD COMPANY was big. I wasn't inspired, so I messed around with recording equipment by myself, when suddenly this outbreak of punk came in '77. There was a place for people with original music without looking for a big record deal. I made a lot of radio commercials at first; real abrasive stuff.
MRR: DID YOU WORK FOR A RADIO STATION?

GREG: No, I managed a movie theater for the purpose of using one of the auditoriums as a recording studio. I recorded these strange bands as a small business late at night. Writing my own stuff and recording. I got into doing radio commercials and the idea that nobody listens closely to them. It worked out really well. I ended up making a lot of commercials for films. A lot of times I'd have the same problem then as I do now with the WIPERS, in that radio stations would refuse to play the stuff because it was too abrasive.
MRR: GIVE ME AN EXAMPLE OF ONE. LET'S SAY YOU WERE HIRED TO DO A COMMERCIAL FOR AN ITALIAN RESTAURANT.
GREG: (laughs). I didn't do Italian restaurant commercials. I did mostly commercials for films. "Freaks" was my claim to fame in that area. Me and a friend wrote the script. We made it as scary as the movie...we re-generated about a hundred people's laughters. It sounded like you walked into a closet with a hundred crazy people. It became a real cult thing. This guy from L.A. heard it and got a copy for the guy who owned the rights to the film. They used it for their ad campaign. I ended up getting ripped off by some of these producers.
MRR: WHAT WAS PORTLAND LIKE IN '77?
GREG: From the first show we played, we were accepted, but we weren't trendy enough at the time...fashionwise. It wasn't organized politically. People sensed that we were different from the commercial new wave pop. I don't consider us punk or hardcore or pop. How do you classify any music without placing a limit on it? There's so many diversions. Any music can get to a point where everything has been done. You gotta keep climbing. MRR: PEOPLE LIKE TRENDS.
GREG: I have a lot of respect for hardcore punk. But I'm afraid that it's so organized that anti-factions have been created. A chain reaction. Around and around and around. OK, we're not personally

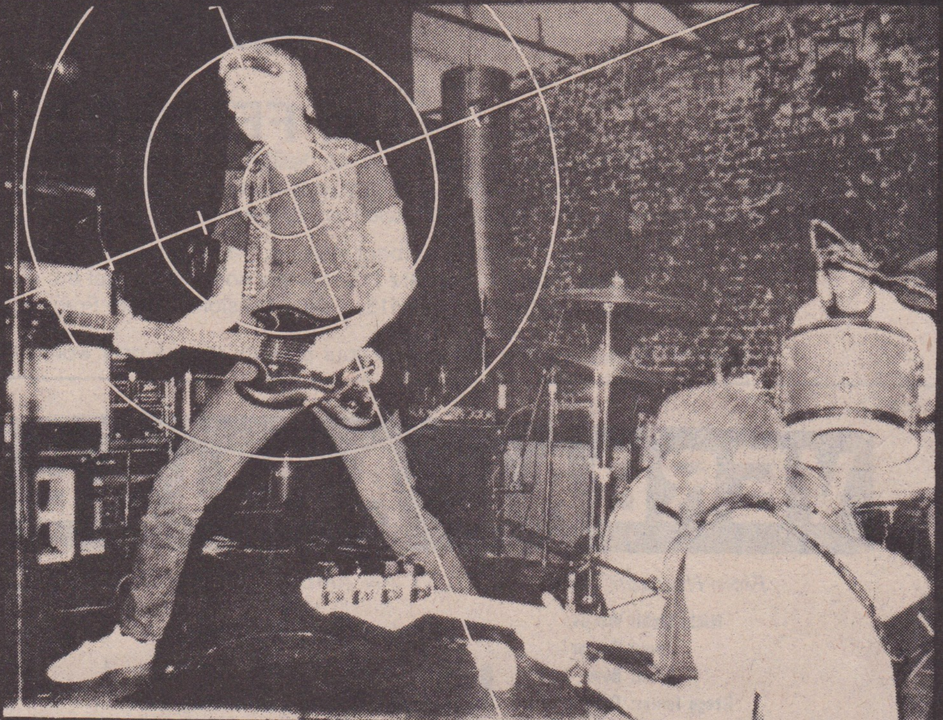

photo by Murray Bowles

Doesn't matter who you are
or what you are
or where you are.
Out in the streets
or locked secure in your room.

So don't confuse them with your heroes
cause it only means zero.
You will never have to try too hard

IN THEIR EYES
YOU ARE A TARGET
YOU ARE A TARGET
YOU ARE A TARGET

TO BE A PRODUCT OF EXTRACTION
TO BE A PRODUCT OF EXTRACTION
TO BE A PRODUCT OF EXTRACTION

Don't confuse them with your idols
cause they don't really appreciate it.
See, you never have to try too hard

MISTAKEN IDENTITY
MISTAKEN IDENTITY
MISTAKEN IDENTITY
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MISTAKEN IDENTITY
MISTAKEN IDENTITY

TO BE A TARGET FOR REACTION
TO BE A TARGET FOR REACTION
TO BE A TARGET FOR REACTION

connected to hardcore or any movement. I think in some areas people burn out if they're not part of a group of followers. There'll be no clubs for a while, as in Portland, then someone will start one. Then it gets 'political' with the club. Everyone finds something wrong with that scene, so there's never a focal point for the energy. Then the club fails and dissappears and everyone complains about no place to go. In other big cities, the scene is taken for granted. I don't get depressed about it anymore though.

MRR: WHY DID IT TAKE YOU SO LONG TO PLAY IN CALIFORNIA?

GREG: To me, L.A., S.F., and N.Y. are too cosmopolitan to really care for something that's not real big at the moment. It's dictated by trend. I always avoided them. We usually go through the Midwest and play where the pressure doesn't exist. We attract more individualistic types: people that decide for themselves whether they like it or not. I try to write songs that are more emotional. We aren't really hardcore political, though we are socially political. Our song, "Target For Reaction" is about this, about how peer pressure dictates environment and what you think, just as government dictates how you live. It's the same disease that creates political aggression. I try to go deeper than the surface. Some say it's too deep. A lot of people don't wanna hear that.

MRR: TELL ME ABOUT YOUR PREFERENCE FOR OLD EQUIPMENT.

GREG: Well, the newer stuff strives for perfection on paper. Spec sheets, minimal this and that, total perfection. Older equipment wasn't designed for perfection. We're not a perfect band. we want it to be raw. In new stuff, all the overtones and noise are gone. When you get something so perfect, it doesn't fit into your environment. It's the same with sound.

MRR: DO YOU LOOK FOR OLD EQUIPMENT ON TOUR?

GREG: No, I can't afford to. Our sound man does. I look for rooms. we recorded Over The Edge in a basement of a house I rented out. Real primitive. I could concentrate there.

MRR: RECORDING STUDIOS ARE ABOUT AS COMFORTABLE AS DENTIST OFFICES.

GREG: Yeah. I'm not used to an environment that totally plush, where people try to stick coke up my nose. I like isolated dingy basements.

MRR: THE WIPERS MUSIC AND LYRICS REFLECT A LOT OF THE ORIGINAL SPIRIT OF PUNK IN THE '70S. NOTHING SEEMS TO HAVE CHANGED IN YOUR MUSIC OUTSIDE OF BECOMING EVEN MORE AGGRESSIVE.

GREG: You said spirit...that's what it is. It's alive. We haven't been exploited by time or peer pressure. Classification is out of the picture.

MRR: DO PEOPLE SEE YOUR MUSIC AS DEPRESSING?

GREG: Sure it's depressing. Depression, alienation, and confusion make the world go round. Basically, I'm comfortable when people go through the same things I do. Scratching the surface to go past the headlines....the fine print.

MRR: YOU ALSO TRANSCEND THE DEPRESSION BY MAKING THE STATEMENT AND CRUSHING IT WITH A POWERFUL SONG.

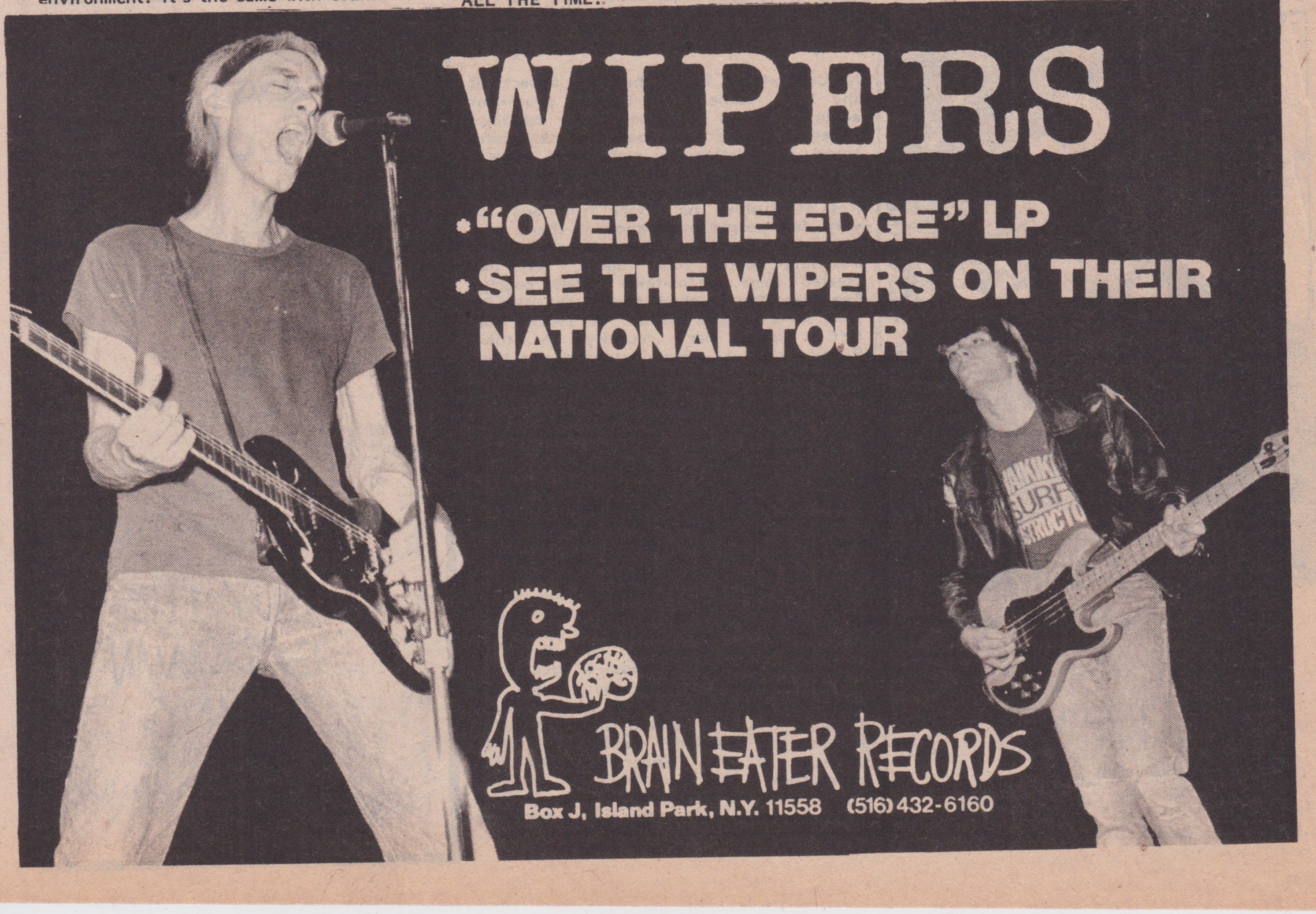
GREG: If we can capture the reality and break through it, that's good. Absorbing the feelings, pushing it underneath and shaking it free. We want the emotion to be recorded onto that piece of plastic with the sound waves.

MRR: YOU GUYS SEEM REAL SERIOUS ALL THE TIME.

GREG: We do enjoy making records. We make very little money and it goes back into the band. We work really hard. But, we are pro wrestling fans. I mean, if you wanna know what we have fun with. I did this album with a wrestler named Beauregard. He was great. I was at a friend's house practicing, and he came over. I saw him do an interview, and I was amazed. He had a 45 and wanted to do an album. He liked the way I played guitar. He gave me some passes to his matches. But after he did the record, he kinda turned into a good guy to sell more records. That was the end of his career. When we tour, we check out other wrestling leagues, but Portland seems to have the best though. We've got Rip the Crawler, Oliver, The Assissin. They're the ones to watch. They cripple 'em up, send 'em out on stretchers, and wait for the next one. Brad (WIPERS bass player) and I worked on a film crew for a wrestling special, and we got to meet a lot of them. Some people think it's false, like he can't be ramming this guys head into a steel pole. But they go out on the street and see the same thing and go "Oh god, poor fellow". it's a very dedicated profession. There's as many obstacles in the music business. I love wrestling. Here these guys go out and beat the shit out of each other 7 nights a week. How the hell do they get the guts and intestinal fortitude to get out of bed and do it again? It takes a certain breed of person. Doing what we're doing takes a certain..., should I be modest to say, guts and intestinal fortitude to play night after night. Some nights, like tonight, getting ber cans thrown at us.

MRR: WHAT ABOUT THESE TEAMS OF TWO ON ONE?

GREG: Well, there's opening acts and then there's the headliners. Let's leave it at that.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Northern California

BAY AREA-There must be more happening this time around than it seems, because it certainly can't be less than it seems. Definitely a period of stagnation.

Anyway, band news: M.D.C. is back from their tour, while (former?) drummer Alschvitz teams up with Jake Smith (ex-CRUCIFIX) to form new band WHITE LIE. P.L.H. have not broken up (hurray!); they're just looking for a new drummer, or so they say. Cretin Chaos leaves SOCIAL UNREST to form new band, leaving them searching for a new vocalist. The DKS haven't been playing lately, as Darren wipes out on his motorcycle, placing him out of action for a couple of months. MISTAKEN IDENTITY got back their old drummer, Brad Bianco, and got a new singer, Tony Chiala. Unlike them, many 'dead' bands will not re- form, such as URBAN ASSAULT, who appear to be gone. Speaking of which, Ral Pheno, one-time record-putter-outer, and long-time compiler of Dirksen's 'Rotten Record Chart' in the early few years of the scene, committed suicide. Wakes were held at the On Broadway, and his huge record collection may become the basis of a new archive. Also, speaking of comings and goings, Jerry A of POISON IDEA moved back to Portland to rejoin the old line-up, and moving here from North Carolina are VISION/DECAY. Other news includes Subterranean Records opening a small retail shop in their Mission District warehouse on Valencia St. Rumor has it that DRUNK INJUNS will be playing here for one final show. Only a fool would miss this one.

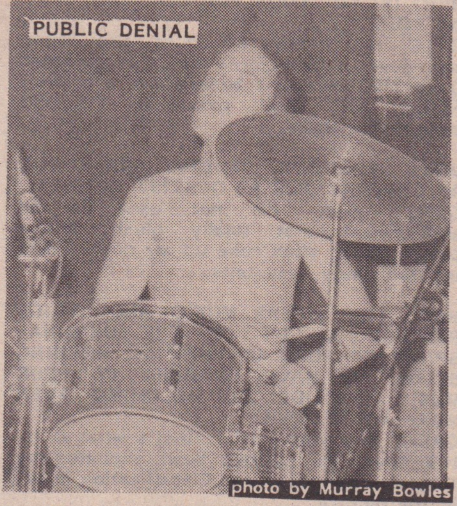

PUBLIC DENIAL

photo by Murray Bowles

New bands: The EMBALMED (awful, just plain awful), LIVE NUDE (ditto), WARLOCKS (former RIBZY singer, and improving), F.T.K. (Freedom Through Knowledge), and PUBLIC DENIAL (not that new).

Vinyl news: The VERBAL ABUSE and REBELS AND INFIDELS LPs are out on Fowl. The From Within The Valley 7" comp (w/GRIM REALITY, FACTION, M. ID, & RIBZY) is out too. Due out by now (?) is the RIBZY LP and the M.D.C. "Chicken Squawk" single. Meanwhile, the STIFFS, WHIPPING BOY, FACTION, and CODE OF HONOR have all been recording. And on the way is a possible EXECUTIONER 7" (they recorded a whole LP, but lack the money to release it).

As this goes to press, the DICKS leave on tour, and D.R.I. and TOXIC REASONS are still gone...which reminds me, where's CRUCIFIX?!? Jim Brick/ MYO

P.S. Long live the LORDS OF CHAOS and IRON PENIS!

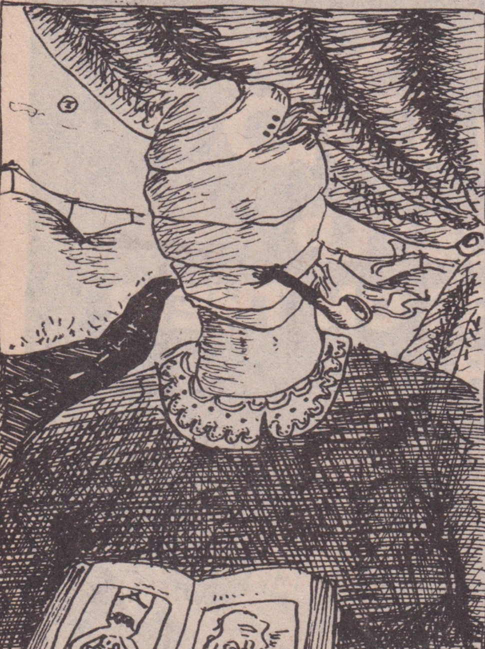
TALES OF TERROR

photo by Jennifer

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

NorCal Extra-A lot of the worst aspects of the S.F. scene have become prominent again. Besides the now-usual mindless violence, there has been a disturbing trend in relation to clubs and shows. Recently, both the Mab and Ruthies Inn have become unreliable places for shows. Wes at Ruthies no longer runs ads, so very few people even know if there is a gig. At the Mab, owner Ness is bad-mouthing 'punk rock' again, and has treated some out-of-town bands poorly. Examples: two excellent bands, the WIPERS from Oregon and HEART ATTACK from NYC, played here recently. At their Ruthies show, 4 people attended and they made no money. At the Mab, Ness threw HEART ATTACK off the bill coz they were "too hardcore". WIPERS said they wouldn't play unless H.A. were reinstated, which they were...as openers (with 3 lame local non-punk bands following, then the WIPERS). HEART ATTACK played to a grand total of 2 people and made $10. These problems are mainly the fault of the promoters, but the fans haven't exactly been very supportive. They show up in force for the "hype" bands, but show no curiosity for lesser known (and often better) talent. Finally, there are many bands who fuck things up by cancelling with little or no notice. This makes it tough for all punk bands to get gigs.

The On Broadway remains the most reliable venue in many ways, although recently, during the many police sweeps of Broadway (which will only increase as the Democratic Convention approaches), Paul Rat would not let kids inside to avoid harassment, even if they had already paid and were just outside for a break. Tim Y.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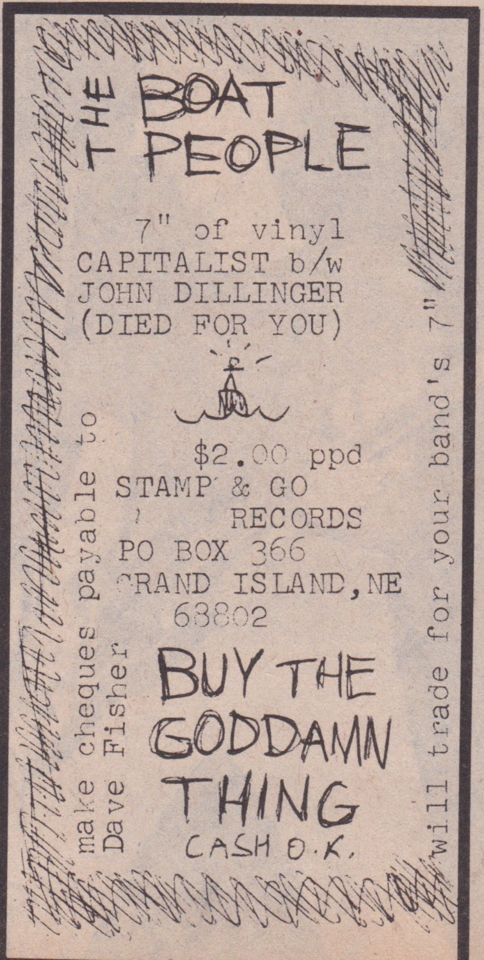
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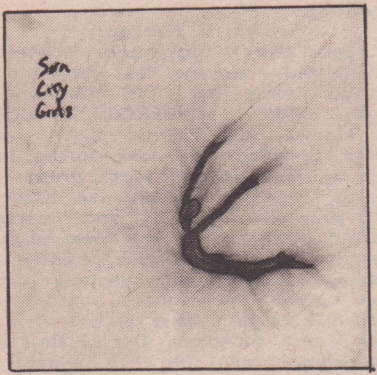

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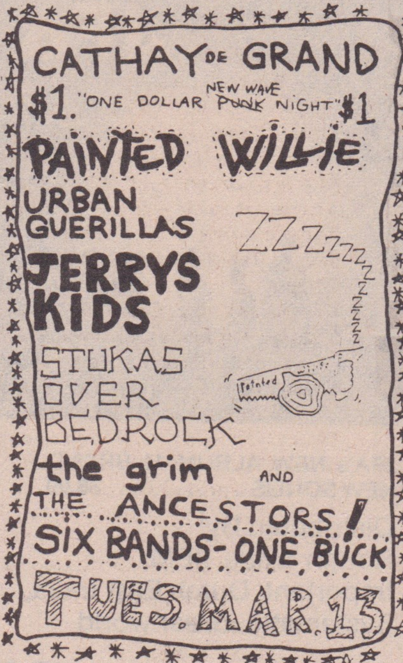
Southern California

LOS ANGELES-Here's the standard run-down of the haps and pap...Hollywood's Cathay de Grande (for those of you who aren't aware, the last standing club in SoCal which regularly books hardcore acts) recently went to court vs. the local tenants and police department. Complaints were pouring in about "punk rockers vomiting" and the likes...Anyhoo, club owner Michael Brennan somehow managed to finagle the continued operation of the infamous basement, and the CDG will remain open. Meanwhile, in other club nooze, West L.A.'s Music Machine is booking great bills, slowly but surely opening up to this stuff. And L.A. currently has the Starlight Roller Rink and New Olympic as large-hall venues.

New band round-up: One of the most amazing, brilliant, rock gods to emerge from L.A. since MOTLEY CRUE and QUIET RIOT, MEGADEATH are definitely not to be missed! PITBULL: intense and ferocious. FFF: new valley comrades-in-arms. STUKAS OVER BEDROCK: "funny- punk". Oh yeah, remember the WEIRDOS? Well they are rehearsing again and planning to play live. Hey, if the DICKIES could do it...! My big love affair is with a new band yours truly drums for: PAINTED WILLY. An amazing guy, Will, from Vancouver, B.C., quickly installed himself w/Phil and myself out of the break-up of SIN 34 (who is currently re-forming, by the way).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SIX BANDS - ONE BUCK

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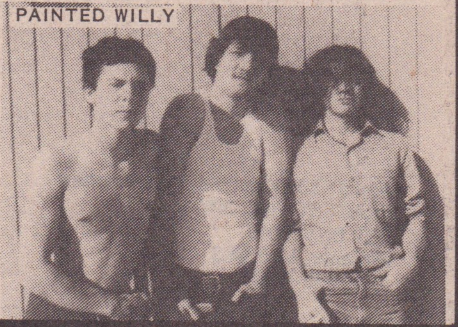
On the ol' vinyl front, DR. KNOW and ILL REPUTE will have 12" EPs out on Mystic. There is also talk from the mighty M of a follow-up to WGP's Party Or Go Home comp LP. SACCHARINE TRUST's long overdue LP, and of course BLACK FLAG's My War LP are now out on SST. Flipside magazine is compiling an LP of national bands; send tapes.

See ya, D. Markey

P.S. SoCal beware! Our country's latest in sophisticated espionage has cracked down in full force on the Cathay De Grande..."PUNK" UNDERCOVER COPS! Yes kiddies, the F.B.I., C.I.A., and several unnamed spy task forces have taken to fake mohawk wigs, green food coloring, safety pins, the ever-hardcore DEVO wrap-around shades, and "Anarcy & Destroy" t-shirts. No doubt they did much research, and it showed! For recently, the bumbling P.U.C. (Punk Undercover Cops) moved in on the Cathay, rousted and arrested a large number of patrons, the owner, and soundman Don Bolles (for announcing over the P.A. that the P.U.C.'s were among the crowd). Evidently the cops stood out like sore thumbs! Anyhoo, B.ware if U a.tend the Cathay of these Inspector Cleauseu's.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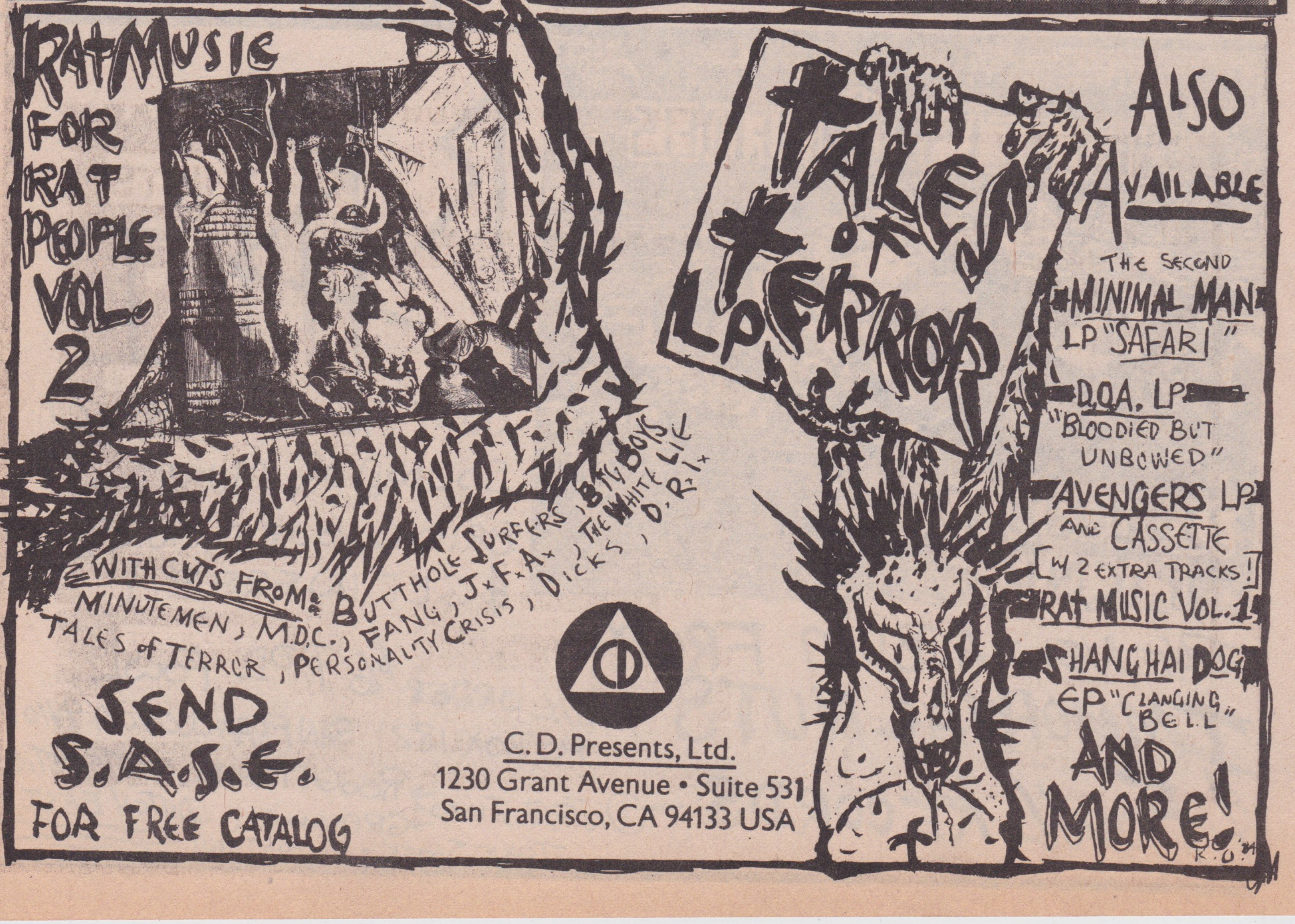
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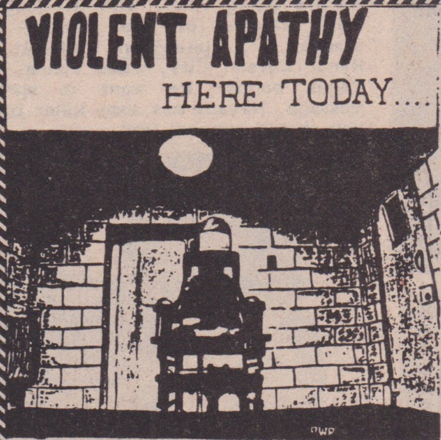

The Opel of Death — That's right, Scott Colburn's very car. The one that he drives from Bloomington every week . only 4,000.00

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RENO-No, no, really! We didn't all die and blow away up here. It's just...uh, well, like we've been real busy and...aw fuck it! I guess I've just been too lazy and so has everyone else, plus any time I've ever actually had an update finished, I'd look at the calendar and realize I'd missed MRR's hectic deadline. Since the last report, we've had some killer shows with tons of great visiting bands, and countless local shows which were just as much fun. Shows lately have been fantastic, with huge turnouts, great bills, and enthusiasm like you wouldn't believe. The scene has grown immensely! It seems that people have finally caught on to the fact that Reno is an incredibly boring and stagnant place to live and are flocking to the underground for sanctuary. It's great to see all the new faces, but I gotta admit I feel old!

7SECONDS
photo by Pat Longrie

LOCAL BANDS

7 SECONDS-(4 years old and still hangin' in there). We have an 18-song LP called The Crew, which should be out when you read this, on B.Y.O. Records. The production is 100% better than our previous releases. We also have a cut, "Out Of Touch", on the new B.Y.O. compilation LP and 2 cuts on We Got Power's compilation Party Or Go Home, one under the name of the ATHEISTS (why, I don't know). As for touring, we'll be doing the West Coast, but nothing extensive till after the LP's out.

JACKSHIT-They have an 8-song EP called Hicktown coming out soon on Pink Poop Records, that is amazing! They recently added ex- SECTION 8/The WAKE Jim D as vocalist. They also have a track on the WGP album.

URBAN ASSAULT-From South Lake Tahoe, they recently played with the DK'S in Sacramento and reportedly got a great response. They should have a 10-song EP out on United Front Records in a couple of months. These guys need more vinyl! They're also on WGP.

The EXPELLED-They're planning to add a second guitarist which should help their already furious sound. These guys are very young and highly energetic. Bay Area dates soon.

NO DEAL-Ya, ya ya. Brand new thrash unit containing 4 skaters who shred like nobody! in the S.O.A./early NEGATIVE APPROACH vein. Great!!! High hopes for this band.

JACKSHIT
photo by Henry D

THE EXPELLED
photo by Henry D

COWSKULLS-Rising outta the ashes of SECTION 8 and various other local bands, this new band has a more straight ahead metal and DISCHARGE style than spped thrash, but they smoke and should be playing out soon. You gotta check 'em out!

OTHER BANDS-The WAKE (ex-SECTION 8, BELVUE, THRUSTING SQUIRTERS members), RIPTARDS (HC skaters!), PARTY RETARDS, LEONARDS, THIRD CLASS (from Carson City), and a few others. Also from Carson City are The YOBS, who have been around for ages. They have a more mid-tempo, early punk style, which is cool cuz it's different. A highly dedicated bunch of very cool people, they have just released a 14-song cassette LP called Untold Truth, which is real good.

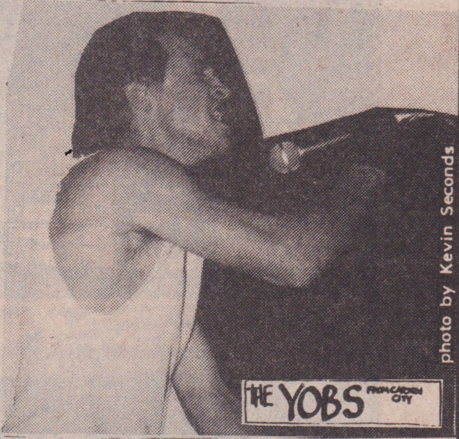
URBAN ASSAULT
FROM SO. LAKE TAHOE
photo by Norm

FANZINES

Paranoia (still tops!)/P.O. Box 20391/ Reno NV 89515. S.K.I.T.C.H. (local newsletter)/ 2332 Patton Dr/ Reno NV 89512. Thoughtcrimes (brand new zine)/ same address for S.K.I.T.C.H.

SKEENO KIDS
photo by Henry D

Our organization, United Front, is expanding into other creative outlets. Not only will we be organizing shows, but soon we are going vinyl, with the long-awaited April release of the Nevada hardcore sampler EP, Nuke Your Dink. It features Reno, Carson City, Lake Tahoe, and Las Vegas bands. We want to spread the message, Nevada has some killer bands and you should support 'em!


THE YOBS FROM CARSON CITY
photo by Kevin Seconds

Anyway, guess that's about it. Corraspondence (please send return postage when you write). 7 SECONDS/United Front/ 1790 Silverada Dr/ Suite 237/ Reno NV 89502. JACKSHIT/ 64 Park St/ Reno NV 89501. EXPELLED/ 2020 Simpson Ave/ Reno NV 89503. YOBS/ Box 13/ Carson City NV 89702.

Oh yeah, there's a great zine comin' out of Las Vegas called ProleFeed, that is excellent! Highly intelligent and informative. For info, write 'em at 932 Dalton Dr/ Las Vegas NV 89119.

Thanks, and take care, Kevin Seconds.

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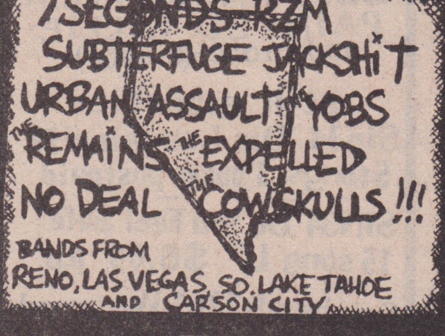

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COLORADO-Greetings from Denver! The scene here has picked up with the opening of Kennedy's Warehouse, a converted auto parts place. Kennedy's has already hosted many out-of- town gigs. Lots of new bands are popping up. MALIBU KENS are a powerhouse trio doing a mixture of thrash and RAMONES-style punk. HAPPY WORLD are another band in that same mode with a little more lyrical humor. Both are very entertaining and energetic.

photo by Roger Morgan

PEACE CORE

ANTI-SCRUNTI FACTION (A.S.F.) are an all-girl band from Boulder who are described as a cross between CRASS and FLIPPER. LEGION OF DOOM play good, tight thrash and remind me a little of early BLACK FLAG. The BUTCHERZ are a 4-piece who really shred and dabble a bit with metal. they include ex-members of CHILD ABUSE and SHAMED HATRED. Their frontman, Tom Headbanger, is responsible for booking bands at Kennedy's. Another all-girl band, the CHELSEA GIRLS, have a cool-garagy sound with a sax. Jerri Rossi, formerly of YOUR FUNERAL, is guitarist, and also has a solo 45 out on Local Anesthetic Records that is reminiscent of LYDIA LUNCH. BUM KON are releasing a 7" EP called Drunken Sex Sucks, also on Local A. They also have 4 songs on the upcoming Unclean Records compilation, I Thought I Told You To Shut Up! The LEPERS also have 2 cuts on that compilation. PEACE CORE have been playing out quite a bit lately, and will have a cassette soon. Other bands in Denver to watch out for are IMMORAL ATTITUDE, SHAMED HATRED, ACID RANCH, BAD CIRCUS, and UNNATURAL SEX ACTS. Also, there's a new band from cheyenne, Wyoming called SPONTANEOUS DOWN SYNDROME that's pretty cool. Any bands wishing to submit for the second Unclean comp LP please send to the Unclean Record Address/ 1310 College Ave Ste 1133/ Boulder CO 80302. Any bands wishing to book a gig in Denver should contact Tom Headbanger at (303) 295- 9103. Local Anesthetic records is 638 E 13th Ave/ Denver CO 80203. Something Better Change fanzine is c/o Brad Lambert/ 4876 E Costilla Pl/ Littleton CO 80122. Lick It Up zine is 3010 S. Roslyn St/ Denver CO 80231. That's it for now...Roger Morgan.

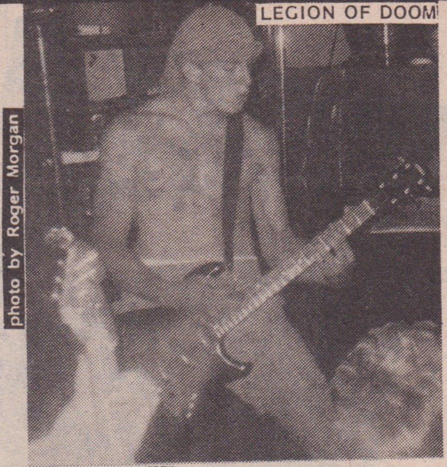

LEGION OF DOOM

photo by Roger Morgan

LEPERS

photo by Valerie Hamis

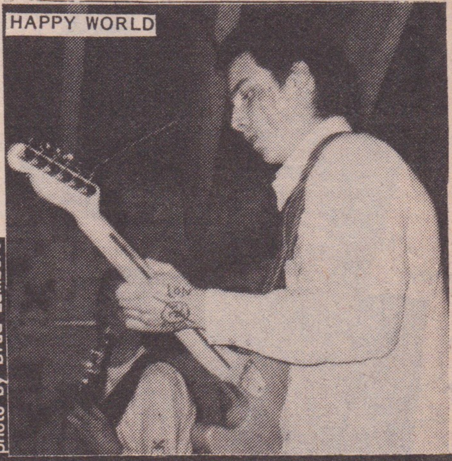
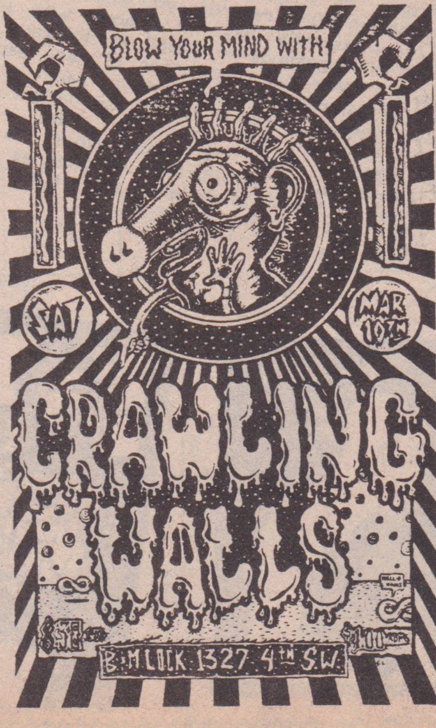

HAPPY WORLD

photo by Brad Lambert

ALBUQUERQUE-I'm not as witty or "truly godlike" as Mr. Hardin so this will be pretty much to the point. Albuquerque's premier hardcore band JERRY'S KIDZ, are on tour through Texas, Arizona, and California. They missed a show or two due to van trouble but are now safely on their way. The This Is Albuquerque Not Boston EP is selling well, hope they make a whole album of their killer thrash soon! A couple of young, new bands are starting up and hope to play out this summer. The infamous D.T.'s will debut soon too, on the late movie show, "Bedtime Bombs" (how appropriate). We've had a bunch of great shows at the Bash & Mash lately - especially D.R.I. (faster than a killer piranha!) and El Paso's mighty RHYTHM PIGS. JERRY'S KIDZ are working new material into their sets and sound better than ever. BENT and KORPHU are playing a big show in Denver thanx to Headbanger from Kennedy's, who visited with PEACE COVE (another great show). CRAWLING WALLS played a special performance for their ex-guitarist, Hans, which packed the B&M with dancing bodies and psychadelic sounds. And here's my Bitch(es) - of - the - Month: I'm really getting tired of the same people getting tired of the same people sleazing into shows everytime. (If you don't have the money, help me clean up afterwards and I'll let you in.) Second, a lot of people aren't coming to shows anymore because of threatening talk and real violence coming from a couple of girls and a couple of guys (you know who you are). Cut the bullshit, "kids", and grow up! Anybody who likes this music and this scene enough to show up and support it is no poseur and doesn't deserve to have your "Quincy punk" act inflicted on them.



ALBUQ KIDS

Ok, I'll shut up now. We need more shows here! Please call me (Mitzi) at the Bash & Mash: 1-(505) 242-7391, or try for Joey at 1- (505) 296-7678. Or write me at P.O. Box 40252 Albuquerque, N.M. 87106. (I'd especially like to hear from other women involved in bands, zines, promotion, etc.) You can also get A.N.M.'s Mutual Oblivion zine from Joey Abbin at 11716 Tivoli Ave., N.E. (send $1.00 for zine and more)

RHYTHM PIGS

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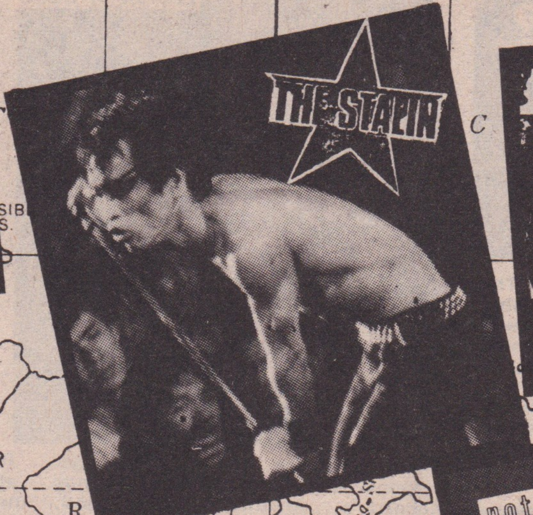
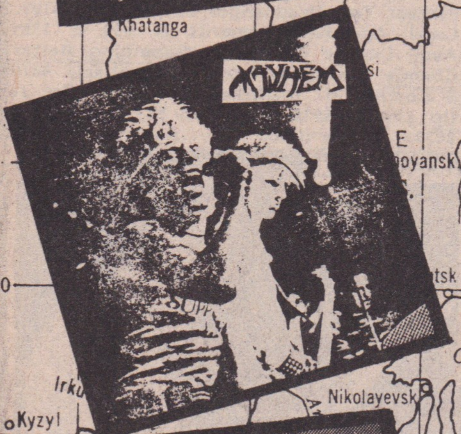


MORAL DEMOLITION



Surrounding me here are photos of the 23 bands that appear on MRR's new compilation LP, Welcome To 1984. Obviously, from the title, there is a "theme" of sorts that runs through the songs, one which we've dealt with frequently in past issues of the mag, as well as in the liner notes of the album itself. But there is another "theme" to this first release on the MRR record label, and that is the "international" angle.

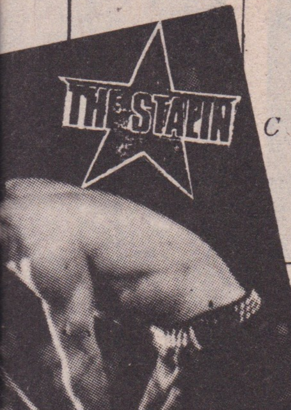
This release contains bands from 17 different countries in 5 continents, a testimony not only to the proliferation of our scene, but to the similarity of social circumstances which have led to "punk rock". One of MRR's main thrusts has been to help strengthen this "underground" network, by reporting on scenes, publishing tons of addresses, and encouraging everyone to write everyone else, the world over. If you have done that, or if you have picked up some of foreign punk records, you know how much you instantly have in common with kids from Yugoslavia to Brazil to Australia. It has been our hope that if more people correspond, perhaps meet each other eventually, then a lot of the nationalistic prejudices that keep us apart might dissolve. For us, this album is as important in serving that function as it is for its "1984" theme and its great music.

ELECTRIC DEADS

terveet kädet

DEPRESSION

UPRIGHT CITIZENS



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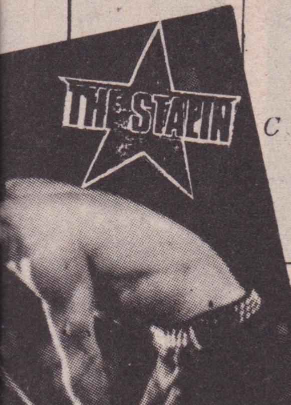
We're All in This-

FUCK NATIONALIS



MORAL DEMOLITION

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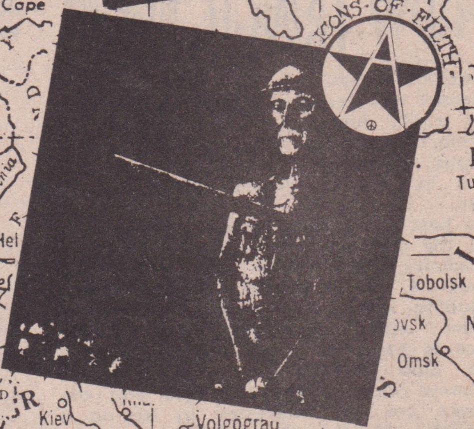
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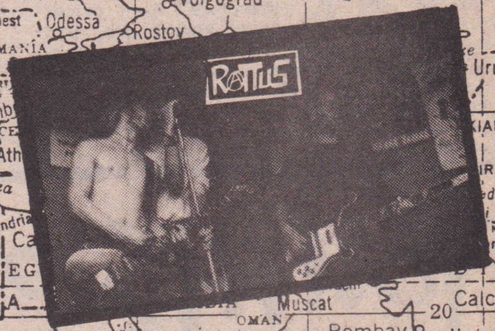
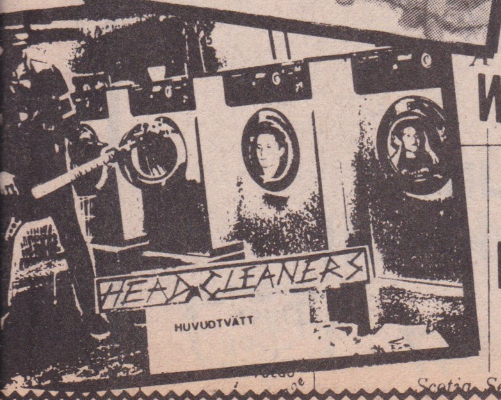


Today's generation, whether brought up in Finland or the U.S.A., has been raised in the same homogenized culture. American cultural (and economic) imperialism has brought fast food, "Leave It To Beaver", and rock'n'roll to the world. Now, not only do we all share the same middle-class upbringing and value indoctrination, but we are united by our rejection of that same vacant, shallow, numbing culture. Our rebellion has cut across all ideological barriers, between East and West, and the proof of our universal revulsion lies in the similarity of themes in punk music, no matter where in the industrialized or semi-industrialized world we come from. Besides the countries represented on this LP, we have heard of HC bands lately from the U.S.S.R., South Africa, Argentina, Mexico, Singapore, Poland, Greece, Switzerland, Austria, Hong Kong, and East Germany. Hopefully, we'll have more info, reports, and addresses on them to report in the near future. Meanwhile, we want to encourage you to write to as many people around the world as you can afford to, finding out about their particular cultures, views, etc. Remember:

We're All in This Together

FUCK NATIONALISM !!!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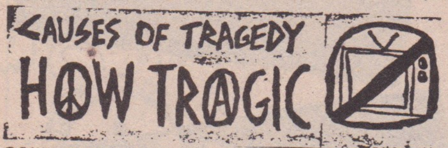
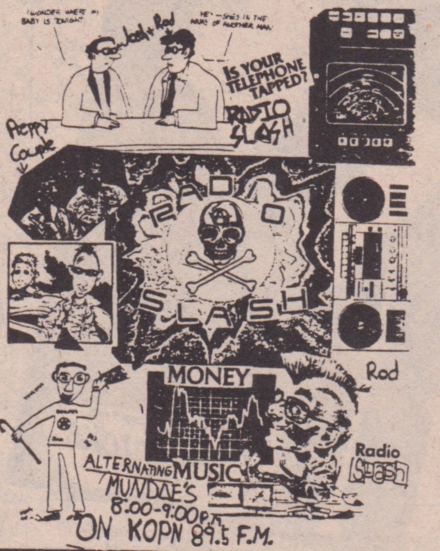

CAUSES OF TRAGEDY
HOW TRAGIC

COWLUMBIA-Hah, I bet you thought Missouri was devoid of intelligent life (only 99% true). Anyway, I figured since the Missouri scene is growing like a bad fungus, some jerk, namely me, should send in a scene report. Take it away boys...

The best thing about Columbia are KOPN and the Club decrepit. KOPN is the local community radio station, and they have about 8 hardcore/new music shows, including mine. It's a real alternative station, open, democratic, and a great place to hang out. Can't applaud enough. The Club decrepit is a really great basement club. Always all-ages and the owners are not interested in making a "profit" off it, therefore low prices (around $2) and a good atmosphere, and lacking the punkier-than-thou stance that alienates a lot of people getting into punk. During the last 2 months there was a Free The Five benefit, CRUCIFUCKS played, and most recently a benefit for KOPN, which was broadcast over the air for 5 hours. Here are some of the local bands I saw then: CAUSES OF TRAGEDY- great HUSKER DU/X-RAY SPEX/MINOR THREAT crossblend, too bad they broke up; LITTER OF DEMOCRACY-good GERMS-like band; GOOD KARMA-my band which is currently in shreds, we sound like ZOUNDS after listening to too much FLIPPER; ZUZU'Z PETALZ-can you imagine a CRASS-like LOVE TRACTOR? Great stuff; U.G.B. (Ultimate Garage Band)-talented punk and rollers. Also, Dave Owens did a poetry reading with the CAUSES backing him, a highlight of what was a really nice all-night party. If you'd like to write, send records for the radio (I'm now the Musick Director at KOPN), or get your band a show here, write: Josh/ KOPN/ 915 E Broadway/ Columbia MO 65201.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Josh + Rod
HEY—SHE'S IN THE ARMS OF ANOTHER MAN
IS YOUR TELEPHONE TAPPED?
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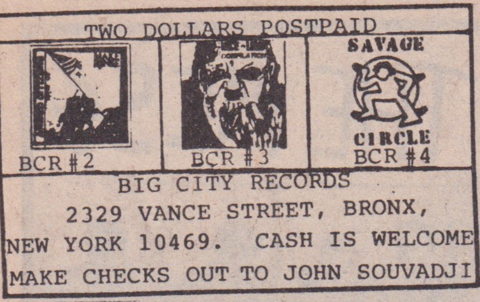

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CORRECTIONS-In last issue we ran a photo titled SECOND WIND in the D.C. Scene Report. Well, it was actually BLOODY MANNEQUIN ORCHESTRA. On the other hand, we incorrectly credited a photo of Al of SSD to Bruce Rhodes. It should have been to Allison Raine. Anything else?

MY RULES

× PHOTOZINE ×

Chances are just because you are reading this fan'zine you already own at least 1 of the 7,000 copies of **the one & only issue, MY RULES photozine** that have been sold so far. If you are not one of those people, or if you want another copy, read on. MY RULES is a collection of QUALITY photos of over 30 well-known hardcore bands and a few editorials from notable figures in the north American hardcore music scene, in magazine format, 52 pages total. Originally published in November of 1982 - it is still available to collectors - send **$3.** in the U.S. or Canada, or **$4.** foreign -orders will be sent out same day received, with a few stickers - U.S. will go **1st class** and foreign orders will be sent **Airmail.** Please make sure you send your complete, correct address and write legibly so your order doesn't get screwed up - If you send foreign currency please be sure it exchanges to U.S. $4., no personal checks please. Send your order to:

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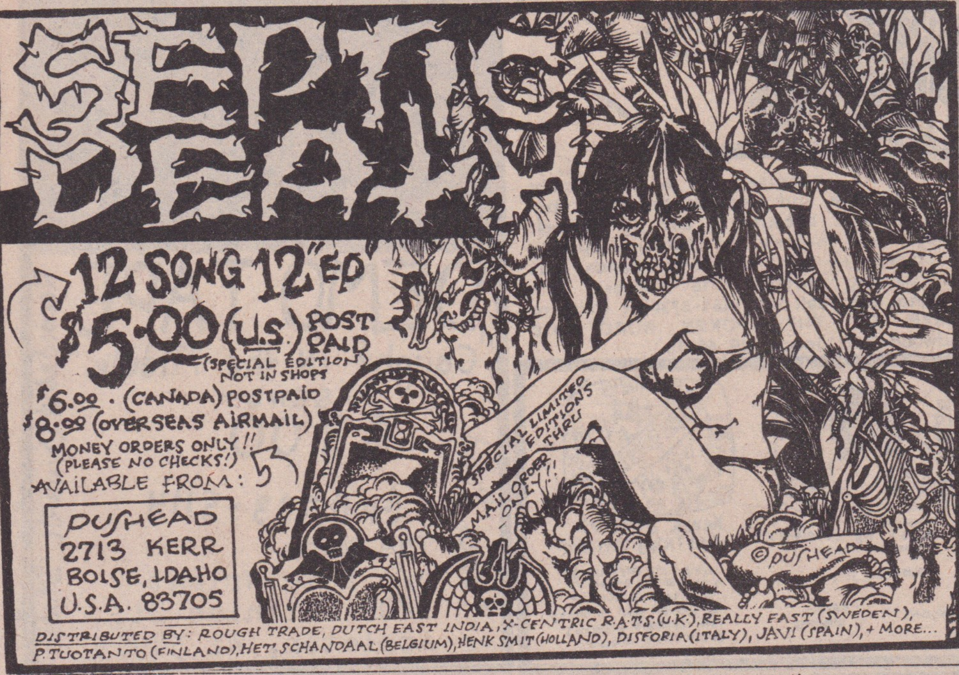

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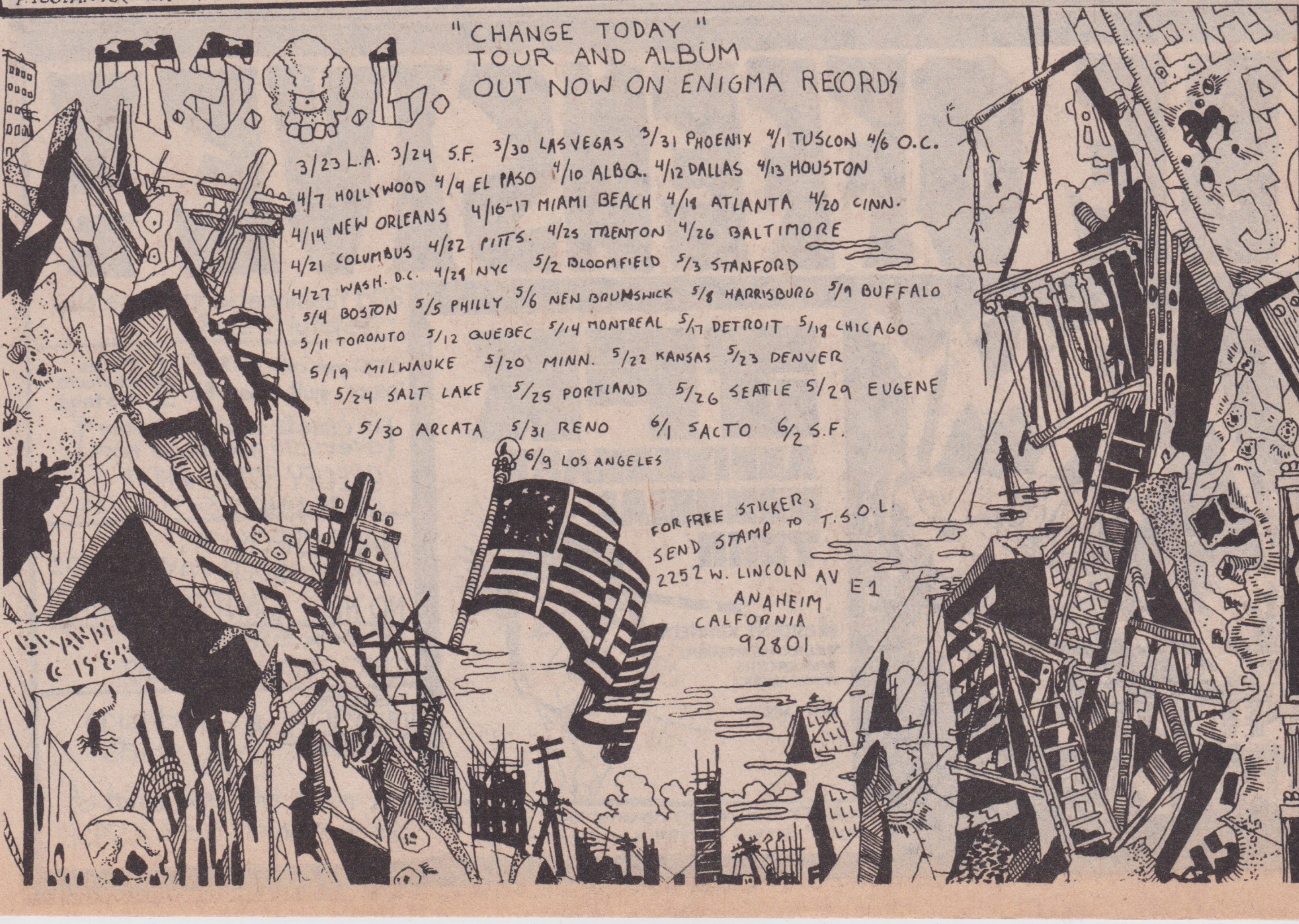

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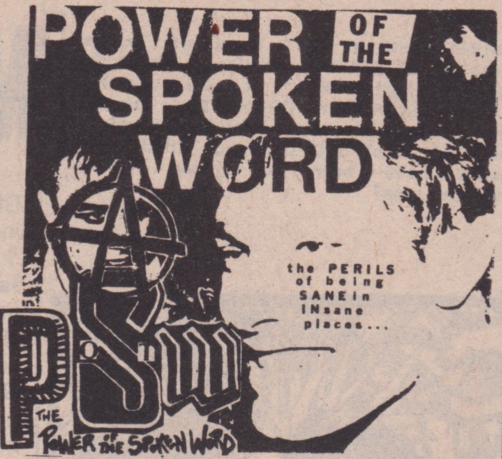
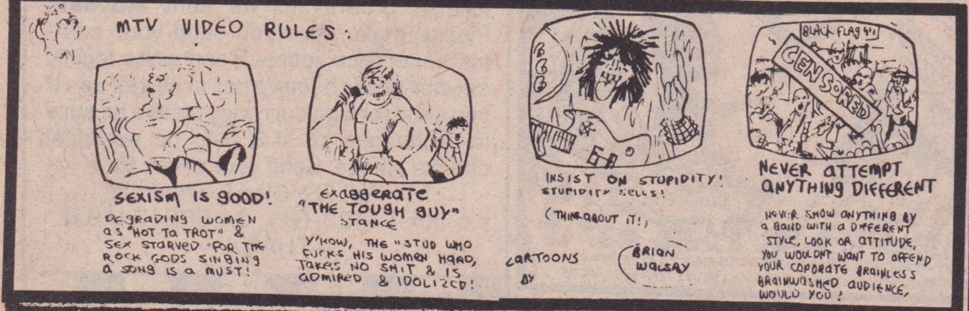
NEBRASKA

LINCOLN-The scene here has had a number of bands which frequented a few places, mostly C&W bars that didn't know what they were getting themselves into, and a few basements and garages. The first HC band here was conceived in the summer of '80, with the name of ANTI LIFE. They were an intense band with great potential, but didn't stay together long enough to realize it. Next, in '81, was S.T.A.B., a short-lived HM punk band. Out of S.T.A.B. came drummer Steve and guitarist Steven , who are now in my band, POWER OF THE SPOKEN WORD.

Another band that burst out of Lincoln in late '82 was the greatly underrated RAPID VAPID. They played a number of garage shows, as well as the first Brickyard show (where we hold all of our local gigs). RAPID VAPID some national attention to Lincoln for the first time, by way of MRR's review of their tape.

Today, there are 3 bands that play regularly: the always fun to see BABY HOTLINE; the young and upcoming HEARING AID SPECIALISTS; and ourselves. We hold all our shows at the Brickyard, which is an abondoned dairy store in downtown Lincoln, and is perfect for shows because it is practically indestructable and because the cops stay away from it because of our 'no alcohol' policy. Now that we are regularly putting on shows, we want to attract bands that are passing through the midwest. For booking info, call (402) 464-5730 or write to POWER OF THE SPOKEN WORD/ 420 Redwood Dr/ Lincoln NE 68510.


POWER OF THE SPOKEN WORD
the PERILS of being SANE in INsane places...
PSW
THE POWER of the SPOKEN WORD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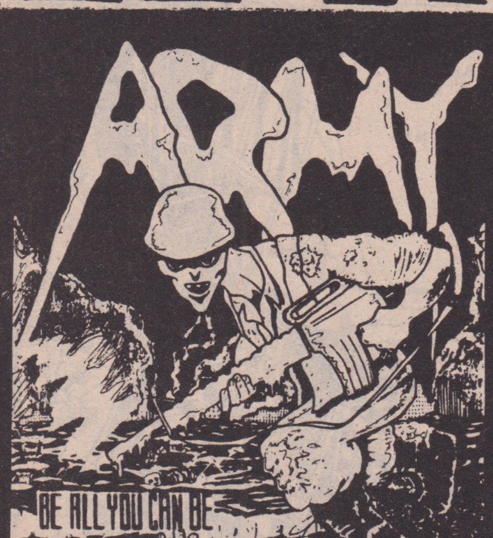
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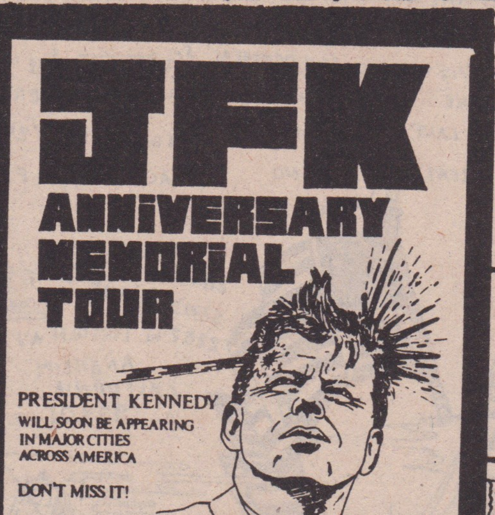
BE ALL YOU CAN BE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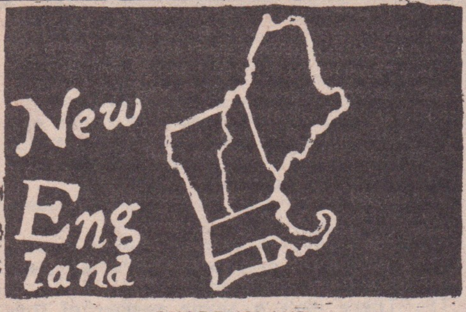
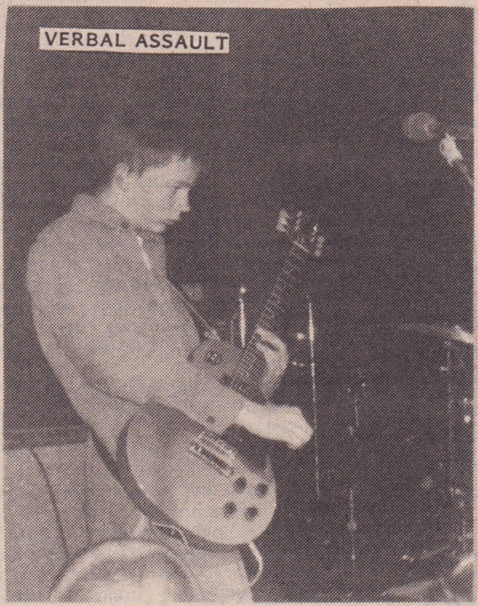


RHODE ISLAND

The scene here is getting bigger and better all the time. A whole host of new bands have started and are already playing out. **VERBAL ASSAULT** (formerly **YOUNG NIHILISTS**) is one of the area's best new bands. They're essentially a thrash band, but have good strong lyrical content and great stage presence. **POSITIVE OUTLOOK** are also a new band that I can't say enough about: good music, good lyrics, and a great live sound. Other new bands include **CIVIL DEATH** and the awesome **COFFEE ACHIEVERS**.

IDLE RICH


VERBAL ASSAULT

We've had a lot of big shows recently, and a number of smaller ones. Providence's Living Room is the best club in the world, with all the shows being all-ages affairs, and bouncers who only come down on the assholes who come to start trouble. The owner, Randy Hein, has a very open mind about booking bands, which was reflected in the all-day hardcore show held there on Feb 19. Instead of turning away all of the local HC bands that have called him recently, he decided to set apart an entire day and give them all a chance to play. The show featured 17 bands, headlined by England's **VIBRATORS**.

A hall also has been found, and 2 shows have been held there. Both went off without incident, so it looks like we'll be able to have plenty more.

Another bright spot has been the number of girls coming to the shows and giving support. A lot of them have even been getting involved in the thrashing and stage diving. No female groups have emerged yet, but we're hoping. It's good to see them at the shows that have been so male-dominated in the past.

VERBAL ASSAULT have recorded a 9-song tape and it rocks. **IDLE RICH** have also recorded 5 songs at Radiobeat and are planning to do more. Unfortunately, neither band is planning on releasing vinyl cause they're both broke.

For more info on the scene, or about getting gigs in Providence, write me, Mark Stone, at: 112 Arbor Dr/ Proveidence RI 02908.

VICIOUS CIRCLE

NEW YORK SCENE

BY *MIR

DOES ANYONE READ THESE COLUMNS? I THOUGHT EVERYONE HATED NEW YORK... SOME OF YOU, THOUGH WILL PROBABLY BE COMING TO NY THIS SPRING OR SOMMER SOOO... THIS SCENE REPORT IS GOING TO BE DEVOTED TO SOME OF THE SPOTS YOU'LL WANT TO ENCOUNTER WHILE YOU'RE HERE. I'M GOING TO CONCENTRATE ON THE EAST VILLAGE THIS ISSUE BECAUSE THAT IS WHERE MOST PUNK, SKIN AND ANARCHIST AND ARTIST ACTIVITY IS CENTERED.

OKAY. SO SCOTTY BEAMS YOU DOWN AT THE CORNER OF 8TH ST. & BROADWAY. WALK EAST ON 8TH ST. ONE BLOCK AND YOU COME TO A VAST INTERSECTION CALLED COOPER SQUARE. THIS IS THE HOME OF THE ASTOR PLACE FLEA MARKET, WHICH IS PROBABLY THE ONLY TRULY OVERT ANARCHIST ACTIVITY TAKING PLACE ON A LARGE SCALE. WHILE THE PRIME MOTIVE IS MONEY, ONE COULD HARDLY CALL THE SYSTEM OF BARTER THAT TAKES PLACE HERE CAPITALISM. IF ANYTHING THE CUSTOMERS ARE THE EXPLOITERS. YOU CAN BUY JUST ABOUT ANYTHING FROM A CAN OPENER TO A 16 TRACK MIXING BOARD. IF YOU BOUGHT SOME CLOTHES JUST NOW YOU MIGHT TAKE THEM HOME AND BURN THEM BEFORE WEARING. THE PEAK DAYS FOR THE ASTOR PLACE FLEA MARKET ARE SATURDAY & SUNDAY BUT IT RUNS 24 HOURS. THE COPS RAID ABOUT EVERY 4 HOURS SO SOMETIMES IT LOOKS LIKE ITS NOT THERE. BUT IT IS THERE, HIDING, ONE OF THE LAST BASTIONS OF TRULY FREE ENTERPRISE.

NOW YOUVE CONTINUED EAST AND HAVE FOUND THAT 8TH ST. HAS BECOME ST. MARKS PLACE NOW THAT YOURE EAST OF THIRD AVE. ON YOUR RIGHT IS TRASH & VAUDEVILLE WHERE YOU CAN BUY TACKY AND EXPENSIVE PUNK ROCK GEAR AND ROCKABILLY SHIT. ON YOUR LEFT IS A GIANT DAY GLO PAINTING OF JOHN SPACELY WHICH IS A PROMO FOR A MOVIE ABOUT JUNKIES. EVERYONE ON THE LOWER EAST SIDE HATES THIS MURAL. LOWERING YOUR EYES TO STREET LEVEL YOU WILL FIND THE FLESH AND BLOOD JOHN SPACELY GIVING HARLEY A HEAD SHAVING, ON THE STOOP ABOVE HAIR & SPACE. THATS JAMES KONTRA SITTING NEXT TO THEM SMOKING A JOINT AND DRINKING A BEER. THEY WILL PROBABLY LAUGH IF YOU WALK INTO TRASH & VAUDEVILLE.

MOVING FURTHER EAST & DOWN THE BLOCK ON YOUR RIGHT IS ST. MARKS SOUNDS, A GOOD RECORD STORE FOR 'OPEN' OR 'DJ' COPIES. THEY ALSO HAVE GOOD PRICES ON NEW STUFF BUT THE 45 SECTION REALLY SUCKS. ACROSS THE STREET ARE A COUPLE OF BOOK STORES WHICH ARE HOLD OVERS FROM THE HIPPIE ERA BOTH HAVE SOME FANZINES AND LOTS OF POLITICAL PAMPHLETS BOOKS AND MAGS. A LITTLE FURTHER UP IS THE INDEPENDENT COMIX SHOP, FEATURING UNDER & OVER GROUND COMIX. ON THE SAME SIDE OF THE STREET IS THE PIT WHICH SPECIALIZES IN BIKER JEWELRY, LEATHER, STUDS AND SUCH. BY NOW YOU'VE NOTICED AN ABUNDANCE OF SMALL CAFE'S AND RESTAURANTS. THEY ADD MORE AND MORE OF THEM EVERY YEAR. THEY FILL THEM WITH ALL SORTS OF PEOPLE WHO LOOK VERY INTELLEGENT, SUBVERSIVE AND ARTY. MOSTLY THEY ARE TALKING ABOUT CHANGING THEIR SOCIOLOGY CLASS TO AFTERNOONS OR WHO THEY CAN SUBLET THEIR APARTMENT TO THIS SUMMER. THESE PEOPLE ARE THE EAST VILLAGE ARTIST/NYU STUDENTS. THEIR CHEIF FUNCTION IS TO SERVE AS A SORT OF MOVING WALL PAPER TO PUNK SCENERIOS. SPEAKING OF WHICH YOU PROBABLY NOTICED SOME PUNKS AND/OR SKATERS NOW. IF YOU WANT TO TALK TO THEM YOU SHOULD GO UP TO ONE AND ASK IF THEY KNOW IF ANNETTE IS AT FREE BEING. THIS IS A GOOD QUESTION AND WILL BE SOME WHAT OF A HELP IN MEETING LOCALS. ANNETTE BOOKS BANDS AT ROCK HOTEL SO YOU CAN FOLLOW WITH TALK ABOUT YOUR BAND. STILL THE LOCALS MIGHT GIVE YOU A RUNAROUND. BUT BE COOL NY'ERS ARE THE NICEST PEOPLE IN THE WORLD WHEN THEY WANT TO BE. HUNGRY? LESCKO'S ON 7TH ST & AVE 'A' HAS THE CHEAPEST HOME STYLE COOKING. SEE THE MAP FOR SOME OF THE OTHER MORE REASONABLE PLACES.

SINCE I'M RUNNING OUT OF SPACE YOU'LL JUST HAVE TO USE THE MAP TO CONTINUE YOUR EAST VILLAGE TOUR. MORE THAN LIKELY THOUGH, YOU'VE MET SOME PEOPLE ARE SITTING ON A STOOP SOMEWHERE DOWN BETWEEN FIRST AND 'A', ENJOYING THE AFTERNOON FINDING OUT WHAT BANDS ARE HOT, WHOSE A CB'S THIS WEEK-END AND WHO HAS HERPES. WORD.

NEXT ISSUE: SECRET SKATE SPOTS OF NYC

AGNOSTIC FRONT IN THE STUDIO DOING AN LP!!

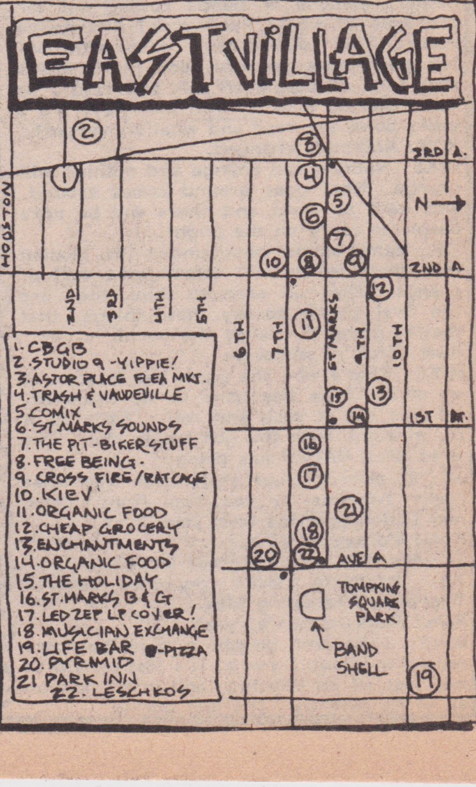
FALSE PROPHETS IN THE STUDIO DOING AN LP!!

BEASTIE BOYS - THROWN OUT OF THEIR OWN GIG AT STUDIO 54!!

NEW BLOODCLOT ABOUT TO DEBUT

SKINHEAD YOUTH - NEW SKIN BAND WHO DRAPE AMERICAN FLAGS OVER STAGE, BLIND PATRIOTISM?. WELL, ITS ELECTION YEAR.

BYE MIR



NIHILISTICS

JR: What about some of your controversial lyrics?
RON: What's controversial about them?
JR: Well, they're not the everyday, run of the mill variety.
MIKE: Well, a lot of it is very personal, personal statements. A song like "Kill Yourself" is directly related to me and my personal situation. When I wrote it, my father had just died, the band broke up, and our equipment was stolen. I couldn't come to grips with this existence. I don't mean for other people to kill themselves; what I was referring to is an easy suicidal solution, and I meant it very sincerely. I thought other people felt that way too, but I was very much mistaken. I thought there was more unrest in this scene, but that's not the case. Not many people seem to understand.
TS: I read some of the interviews in fanzines, and a lot of the groups that express such feelings don't seem to have been touched by the personal tragedies you've been constantly experiencing.
RON: It was 2 years tonight that my mother died.
TS: Right, that's what I mean. Some of these bands affect the pose, but you seem to really feel it--the personal day-to-day struggle that the guys in your band have to go under. What's your attitude about the other bands?
RON: Everybody talks about a feeling of unity/comeraderie, but it's not there. I don't feel it and can't allign myself with these other bands.
MIKE: Yeah, when we started there was no such thing as hardcore, and punk was considered dead. So we never considered ourselves as anything but a band: the NIHILISTICS. This was an edge that inspires that rebellion, that hatred. It's missing now. When you say, "affect a pose", it's an interesting choice of words, because that's all it is, and unless you really feel it, I can't understand why they bother. Millions of bands coming out for the sake of what? Punk rock? Alternative music? That shit doesn't wash with me. It's much more personal, and that's why I slag a lot of people off left and right. To me, I started from my own life. Hey, it's 5 years down the road and what's changed?
RON: Nothing's changed.
MIKE: Nothing can change and nothing will change. What goes around comes around, and we'll be dead and there will be more people to carry on the plight.
TS: Many bands labor under the illusion that their words will affect some sort of change. They all seem to think they are the first people to say these things, that they're going to change the world.
RON: They're mistaken.
MIKE: That's why the guise has to come to an end. These lies have to be exploded. I'd just call it rock and roll. That's all it is, straight from the gut bones r'n'r, like what BILL HALEY was doing.
JR: So most of your stuff came from what really happens to you, up front, basic non-fiction emotions from your lives.
RON: I'd say all of it.
JR: Which is what hardcore lacks?
TS: Hardcore lacks personal nature? That's an interesting idea.
RON: Punk/hardcore, yeah.
MIKE: I haven't bought a punk/hardcore record in about 2 years. It's lost its zip to me, lost all its meaning, and in my opinion all of its potential. It's just boring.
RON: I haven't gone to see a band in 3 years, except when we play.
MIKE: Boring, boring, it's so boring. The last band I saw was the BLASTERS, and they were really good.
JR: Can't imagine either of you watched VICE SQUAD when you played with them.
RON: No, I didn't.
MIKE: No, at the time I'd just lost my filling from a piece of gum and was in a lot of pain. I was outside arguing with my (at the time) girlfriend, and came back in and saw too many people getting excited.
RON: Too many happy faces.
MIKE: Too many people eating up those phonies. The people who told me they hated it were the same ones who were carrying on when they played. It just made me sick.
TS: There's a myth that just because it's hardcore, it's subversive--which of course just can't be true.
JR: In fact, it's really playing it safe, isn't it?
RON: I can't name one subversive band.
TS: Not in that scene anyway.
MIKE: Subversive, perversive, why don't they get rid of these naive political ideologies, get with it man. If you want to be subversive, become a bum, a wino, throw some molitov cocktails. Let's see your guts.
RON: Subversive, why bother to do anything?

INTERVIEW BY JACK RABID, WITH TIM SOMMERS

JR: Where do you aim the molitov cocktails? MIKE: At yourself, at your next door neighbor, at some dog in the street.
TS: If you put that in MRR, people will think you really do that. That's misleading. That's not what the NIHILISTICS are about, unless it's an emotional statement.
MIKE: I'm being sarcastic.
RON: To tell you the truth, it's getting really close to that. I'm telling the truth; I swear I can't stand it anymore. I just feel like going out and getting a gun and shooting people. I don't give a shit who!
TS: Well, you know death, and 19 out of 20 people have no conception of that. Combine that with the static community you live in (Long Island)...it should get across that you know misery. You all come from rotten homes in the suburbs, homes that were broken up by death and alcoholism. Not that it's anything to be proud of, but how many bands fake that.
MIKE: That's the only thing that inspired it, the whole death thing. Not because, "hey wow punk rock, I listened to the SEX PISTOLS and the UNWANTED", but it was the element of knowing the misery that life really is. That's why we started...we thought others felt the same.
RON: A lot of people at our shows do.
MIKE: Cripples and people like that who know what really being out of it, being outcast, is really all about, not just this moment's romantic idea.
RON: I'd rather play to 5 retarded people than 500 dicks.
MIKE: We have 40 year old people coming down, bikers, everybody. It's a great cross-section of miserable people.
TS: There isn't a single member of this band who hasn't suffered amazing catastrophies?RON: That's true; that's it.
TS: You've all lost parents; Chris' home life is worse than death.
RON: A living death.
TS: Troy was completely mauled by a dog and his life was severely damaged.
MIKE: When you get up close you can see the scars.
TS: But you guys know these things; do people know this about you?
MIKE: There's nothing that we've said that we don't mean. We say whatever we feel, we pull no punches, and people don't want to hear that. Anything other than the happy shit or doom-for-dooms-sake, the happy lingo, and everyone closes their ears.
TS: It's just as easy to do this anti-Reagan stuff as it is to sing what you hear on AM radio, about how happy you are, or you're with your boy or girl. It's as easy as saying you hate capitalism.
RON: Exactly; in fact, it's easier.
MIKE: You can take it so far--Ronald McDonald, corporate death--maybe if you buy Levi's jeans you are contributing indirectly to reagan's campaign fund. So what, boycott Levi's. What's the deal here? If you're going to live in the jungle...
RON: We won't allign with anyone, or we don't want to be part of anything. We just want to be left alone. This hardcore shit just pisses me off. You get lumped into it, know what I mean? You can't get out. We never said we were that.
MIKE: No way, we're just ourselves. We're like 'John Doe', we're like some guy you see going to a factory and hates it. we're like a guy at a funeral thinking of some private thoughts who's really angry. Just average people like that. We're the spokesmen for the outcasts and underprivleged because we're the spokesmen for ourselves...real misery, not self-inflicted. I lost my job as a crematorium attendent last month, and Ron lost his job at the morgue.
JR: You used to engrave tombstones, didn't you?
MIKE: Yeah, two years ago I got canned. We know it, the realistic side of existence, the end of the ball game, the 9th inning.
JR: And you're losing by 9 runs.
MIKE: The 9th inning where we'll all meet someday.
JR: And no extra innings, like in your song "After Death" (You rot in the mud).
MIKE: Not in this ball game.

AFTER DEATH

After death, after death
Do you know what's after death
After death, after death
Do you know what's after death
After death you rot in the mud
Rot in the mud
After death you rot in the mud
You rot in the mud, you rot in the mud
After death, after death
Do you know what's after death
After death, After death
Do you know what's after death...

Lyrics by Mike
©1983 Visionary

INTERVIEWERS NOTE: I think it's safe to say that the NIHILISTICS are true creative expression and deserve respect for that.

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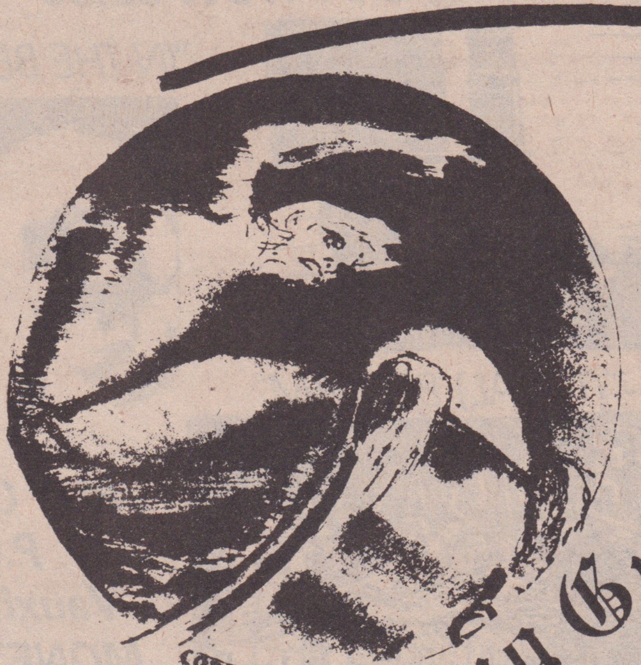
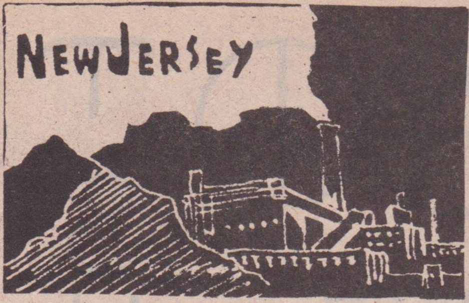


"Sold Out"

Gang Green

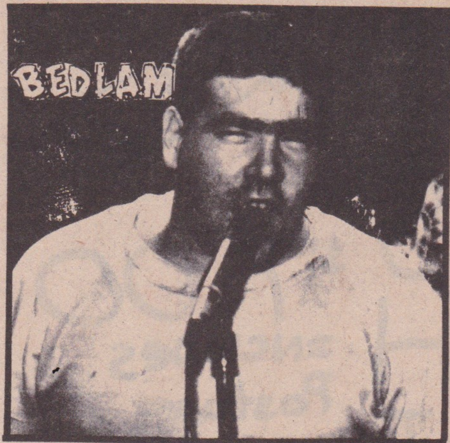


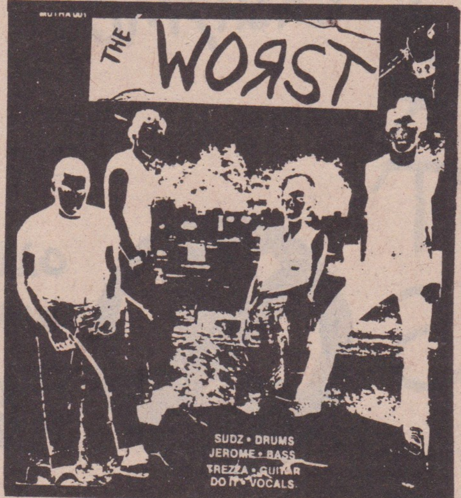
Greetings from the Sinatra State. This is Dave Scott from exit 154 on the Garden State Parkway. Plenty has been happening out here in the way of records. In the North, Buy Our Records brings us the 2nd pressing of A.O.D.'s Let's BBQ EP, a BEDLAM 12", a MY THREE SONS 7", and a MENTAL DECAY 7". Independent releases have been ROSEMARY'S BABIES 7", MOURNING NOISE 7", and a U.S. CHAOS 12". At the beach comes Mutha Records with a slew of releases from locals the WORST, PUBLIC DISTURBANCE, FATAL RAGE, and Finland's RATTUS.

Our list of new bands expends with: MENTAL DECAY-a great thrash band with the infamous Billy Club on vocals. Bill is hardcore's answer to the slinky. He skanks on stage like God forgot to give him a spine....PLEASED YOUTH -the aftermath of NEW JERSEY'S FINEST. It features the most incredible, versatile, intelligent front man in hardcore today, but I won't brag about myself...MY THREE SONS- these boys mix the pleasant sound of a face going through a windshield and the mating call of the sperm whale. Truly one of the most irritating bands of our time. I love them...PRIAPISM-features ex-CRIB DEATH members. They mix a lot of styles to come up with a moody sound. Their motto is "Too much of a good thing". Ask your doctor what priapism is and get a laugh.

The Jersey clubs are scarce and the turnouts are too, but this summer it should pick up again. An A.O.D./BEDLAM tour could bring the two to California in July, so watch out! For info on shows, or to buy our records, write: Dave Scott/ P.O. Box 363/ Vauxhaull NJ 07088.

PLEASED YOUTH





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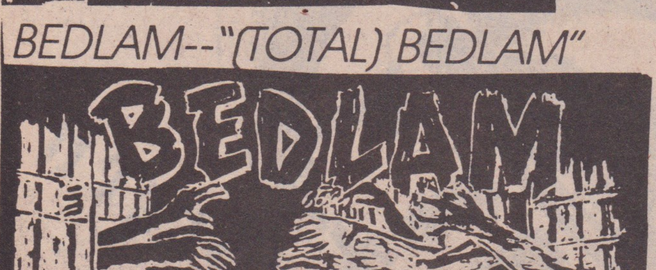

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RUIN

photo by Rich Hutchins

INFORMED SOURCES

PHOTO BY MIKE YONKAUSKE

Since the last report, way back when, there's been news-especially regarding vinyl. RUIN released an album called He-Ho, and McRAD released a 12" EP called Dominant Force. Both of these are on Red Records. Y DI's 7" EP is called A Place In The Sun, and is on Blood Bubble Records. F.O.D. is still working on their Love Songs EP. LITTLE GENTLEMEN have a new drummer, Dave Base (ex-NEGATIVE FX) and an album is in the works. KREMLIN KORPS finished a demo tape that gets local airplay on WKDU. Speaking of WKDU, the MRR radio show is back.

The only reliable venue for gigs now is at the CEC (Community Education Center). Most shows here are organized by LCD Productions. Bands can call Christian or Donna at (215)662- 1739, or Lenny at (609)931-7828 about gig info. Love Hall is officially condemned because of fire regulations. The Menagerie has long ceased to have shows. The Long March is going to be available again for the BLACK FLAG show. A Vancouver 5 benefit is finally happening in Philly with D.R.I., WHITE CROSS, FATAL EXISTENCE, KREMLIN KORPS, and the debut of SUDDEN IMPACT

BETTER LIVING is defunct. Some of their ex-members are now in the BUTCHER BROTHERS. INFORMED SOURCES, the HEATHENS, and AUTISTIC BEHAVIOR are all reported to be either in limbo or disbanded. Hopefully, that will either change in all 3 bands, or something equally inspiring will come from individuals within these great bands. There seems to be interest abroad in the HEATHENS, including one piece of mail, now lost, from the U.K. (sorry). You can write direct to: 403 N. 20th St/ Phila, PA 19130. INITIAL ATTACK are entering the all-ages and HC scenes, and are a welcome, diverse band.

The scene has its share of verbal antagonism, but there's still a mostly non-violent scene. unfortunately, when MURPHY'S LAW came down to play, a grouping of people calling themselves the "New York Skins" came to parade in SKREWDRIVER and swastika t-shirts, espousing confused patriotic/racist/anti-gay, and violent rhetoric. Several fights occurred that night and one of the "NY Skins" was restrained by his friends when he pulled out a knife. This is not to blame the band, or all skins, or the whole NY scene-only those directly involved. They know who they are. That's it for now. Keep the faith and don't let your MEATMEN loaf.

Ronald Thatcher/ Savage Pink East/ P.O. Box 263/ Maple Shade NJ/ 08052.

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DOUG: GUITAR
RICH: BASS
TONY: DRUMS
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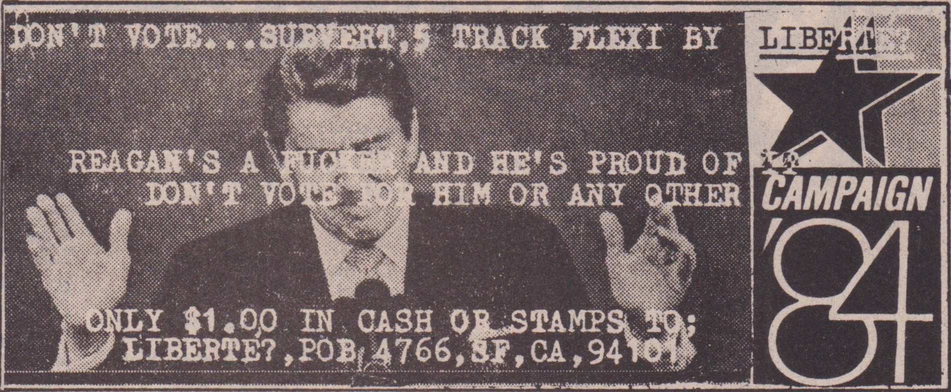
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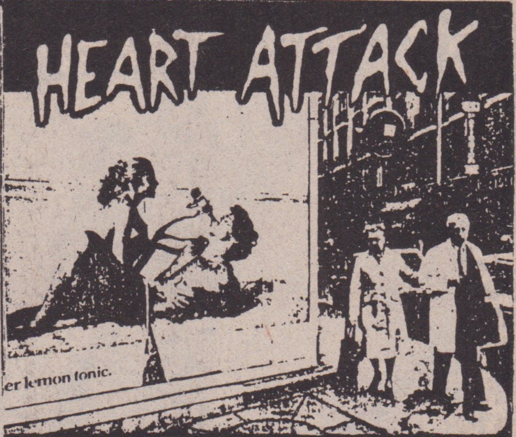

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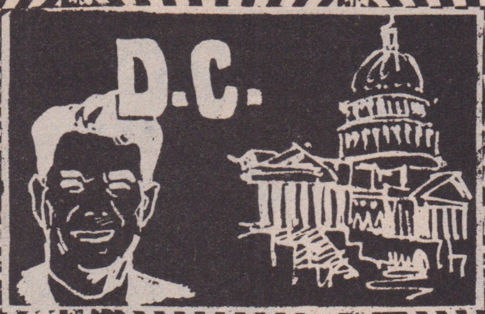

A FIRESIDE CHAT WITH SECOND WIND

"Great show, man"
"Yeah, it was pretty cool singing on 'Mr. Suit'."
"You dick! That's 'Mr. Suit'!! It's an old WIRE song"
"Oh......they from L.A.?"

OK, now that I've got your attention, let's get together and pick apart these guys' brains. I should let you in on the basic shit first: drummer Mike "Roto" Brown used to sing for UNITED MUTATION; singer Rich Moore used to drum for DOUBLE-O and the UNTOUCHABLES; guitarist Steve Hansgen played bass for MINOR THREAT for a while; and bassist Bert Queiroz, well, he only played bass for DOUBLE-O, D.C.'s YOUTH BRIGADE, and the UNTOUCHABLES. And if you can keep all that straight then you should be able to read on...

MRR: HOW AND WHEN DID YOU GUYS GET TOGETHER?

SW: After DOUBLE-O dissolved, Bert and Rich stayed together. Steve was latched onto after MINOR THREAT, and Mike was sorta snatched away from UNITED MUTATION. That was May of '83 and we're still getting along.

MRR: HOW'D YOU COME ABOUT THE NAME 'SECOND WIND'?

SW: In retrospect, it seems rather obvious. We had all just come out of other bands and at this point you're pretty burned out at the thought of starting all over again from the bottom level. But, after a while, the thought of a new band and trying out new ideas gets you pumped...you know...like getting your 'second wind'.

MRR: UH....YEAH. WHAT DO YOU HOPE TO ACCOMPLISH WITH THE BAND? WHAT ARE YOUR GOALS?

SW: Um, I guess you could say that the band is used primarily as a vehicle to express our ideals, hopes, concerns, creativity, and what- not. It's a chance to say "Here I am, these are my thoughts, my hopes, what more can I give?" If we can get people to notice us and listen to what we have to say, then, that provides a sense of accomplishment.

MRR: WHAT ARE YOU SAYING? AND WHAT INSPIRES YOU TO SAY IT?

SW: For want of anything else...we're saying "take a look at yourself and what's around you", and if you can deal with that then you're one step ahead of many others. We just want people to be aware of what they're doing and what's going on with themselves. Thus, there's a lot of personal experiences in our songs. Each time you hear a SECOND WIND song you're getting a part of our personal lives.

MRR: YOU HAVE A RECORD COMING OUT. WHEN DOES THE WORLD GET A CHANCE TO HEAR ABOUT YOUR LIVES?

SW: It should be out as you read this. It's a 12" EP with 8 segments of our lives on it...and a cover of WIRE's "Mr. Suit". There were a lot of problems in getting it out, but it's done. We'd like to apologize to everyone who's ordered it so far. Hang in there.

MRR: OK, SO WHAT COMES AFTER THE RECORD?

SW: Fame, fortune, girls, and a private jet. Well...actually we're trying to get together a cross-country tour with MARGINAL MAN for the summer.

MRR: NICE PICTURE OF YOU GUYS IN THE LAST ISSUE OF MRR.

SW: Aaagh!! That was not us!! Steve does not play a Les Paul. It was BLOODY MANNEQUIN ORCHESTRA. We're cuter!!

MRR: ANY CLOSING COMMENTS OR THINGS I'VE FAILED TO HIT UPON?

SW: Yeah...I'd just like people to remember PMA...Positive Mental Attitude. Aside from that...just hold your head up and forget those trying to hold us back.

SECOND WIND's Security 12" is available from R&B Records/ P.O. Box 25054/ Washington, DC 20007 for $4.50 pp.

SECOND WIND

SOLUTION

want us to be brothers
Cause that's the way it was meant to be
Forget those who try to hold us back
And make it so hard to do what's right

OPPRESSION
AGGRESSION
WE'RE STRIVING FOR THE SAME DAMN GOAL
BUT WE CAN NEVER SEEM TO GET IT TOGETHER

We can't hold each other responsible
For our suits' damning action
Cause every crowd has its loudmouthed idiots
I can't vouch for their ignorant words

CHORUS

It's those cobwebbed thoughts and inbred hatred
Old-fashioned minds and cheap shots

I'm a nigger
I'm a white boy
I'm a faggot
WILL WE NEVER BE THE SAME ?

Laws must guide us to the light
But that's only half the fight
It's up to you and me
Damn those who just don't see

CHORUS

We've been trying for so damn long
But it doesn't seem we've gone that far

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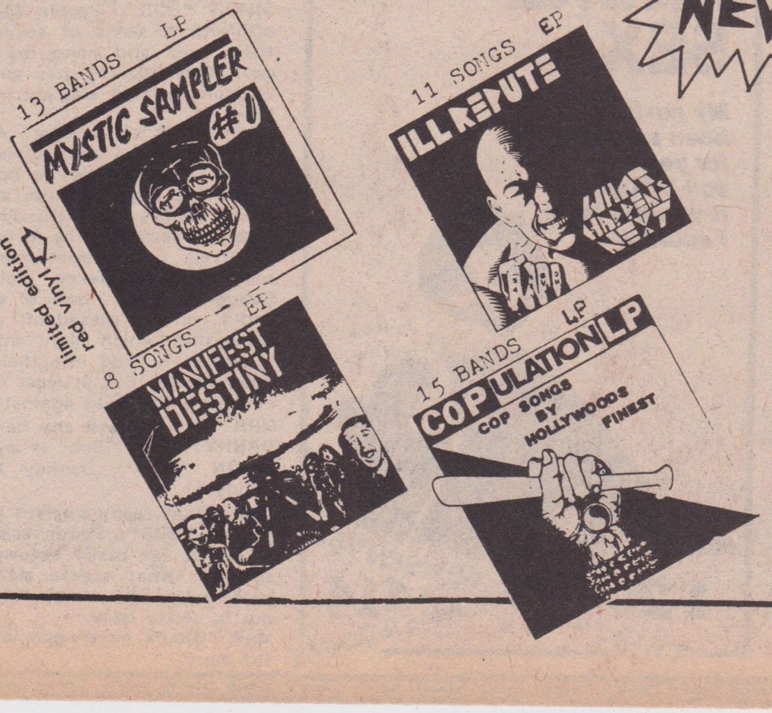

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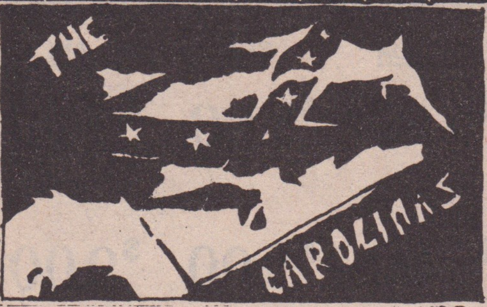


photo by Russell Dionne

UGLY
AMERICANS

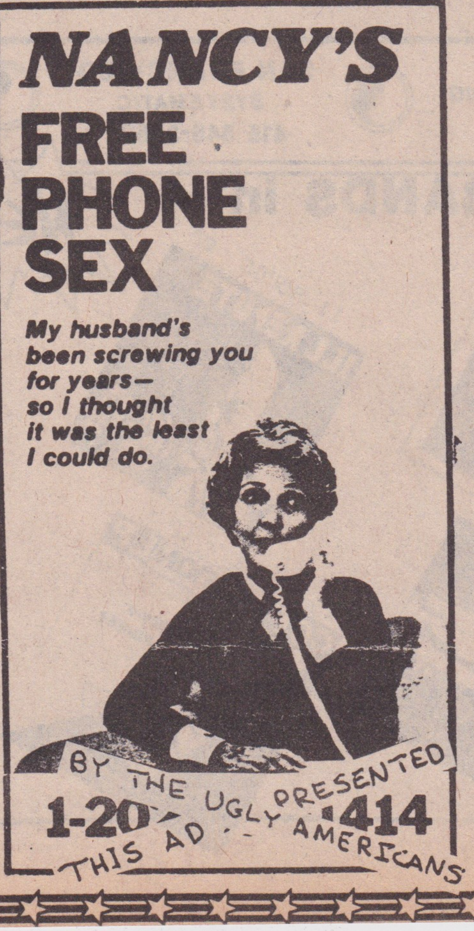
"Nothin' cud be finer thin ta be in Caraliner..." blared out over the car stereo of the small mangled Datsun as it slowly worked its way down one of those treacherous southern freeways. You know the kind, menaced by born-again truck drivers on the road fer god at 95 MPH, swerving to hit stray dogs and cats. In moments to come, this small twisted excuse for a car will bring together four people(?)...the UGLY AMERICANS. Who are they? Where do they come from? Do they floss? They call themselves a band by trade. A band of what? Can their music be as ugly as they are? Does anyone care? Who knows. A little background. Simon "Bob" Sinister; the singer, a tall repulsive creature who was once quoted as saying, "I like it both ways", and "Put it in farther". Danny Hooligan, the guitarist and playboy of the group who enjoys sadistic sexual encounters with young female members of the third reich and boogers. Dan "Woof" Adama, the drummer and sometimes ex-bartender is the only member of the band who doesn't attend prayer sessions with the Buddhist Parcheezee master Rev. A. Long (pronounced Longer). Chris "Deep Drone" Eubank, the bassist, who has a bad habit of donating large amounts of money to ultra-conservative organizations and eating dead animal burgers. What could these four people want to accomplish in the land of scary rednecks and "Jesus Is My Co-pilot" bumber stickers?

DANNY: There's quite an abundance of macho, ignorant redneck assholes here who subscribe to the old "fast car, fast fuck, drugs and kick-ass rock 'n' roll ethic. Oh yeah, speaking of "kicking ass", that's one of their favorite pastimes, especially if you're a 'nigger', 'fag', or someone who 'don't look right'. On the other hand, there's a lot of black people here who despise whites (gosh, I wonder why), and like to beat the shit out of white boys every chance they get. That's what school was like when I was growing up. It was a place where being "cool" and/or tough were more important than learning anything. Of course, many of the teachers didn't really didn't seem to give a fuck about trying to teach you anything; they just went about their jobs in the most jaded, cynical way possible.

SIMON "BOB": Also, one of the main things I'd like to get accomplished is to get people off their asses and participating in the scene. Having a lot of all-ages shows and giving bands a chance to play really inspires more people to start more bands. There's a lot of dormant energy that needs to be activated.

MRR: What are some of the things that need to be activated?

SIMON "BOB": Awareness is the main thing. Awareness of what's going on, with yourself, in the world. There's more to life than Jack Daniels and Gilligan's Island. there's too fucking much apathy. Not just in terms of world issues, which are really important too, but also in terms of what's going on with other people close to you, and with yourself. People are being fucked. They are fucked when they watch TV, they get fucked when they go to school. As human beings in a society, there are things that everybody has a right to have. A good education is one of them.


NANCY'S

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PHONE
SEX

My husband's
been screwing you
for years—
so I thought
it was the least
I could do.

1-20 414

THIS AD PRESENTED BY THE UGLY AMERICANS

MRR: What else inspires you to write?

DANNY: Boogers.

SIMON "BOB": Well, not just boogers, but all nostril associated delicacies.

MRR: Why are you called the UGLY AMERICANS?

DANNY: Because we all have zits.

SIMON "BOB": Actually, Danny came up with that; it's the name of a book and a film with Marlon Brando.

DANNY: It sounded good and most of our songs are about ugly americans.

MRR: What's your favorite cereal?

SIMON "BOB": Donkey Kong Jr! Fruit Attack!!!

DANNY: Cheerios and boogers!

MRR: So, in terms of cereal, what is it about the U.S. that you don't like?

SIMON "BOB": They don't use enough Thaimine Mononitrate in their cereal.

DANNY: One of the main things that bothers me is the fact that political issues are disguised as moral issues. Reagan refers to the U.S.S.R. as the "Evil Empire" and the U.S. as the "Good Guys". It's like what HEART ATTACK said, Reagan is like the coach and America is the team, and coach Ronnie must know what's good for the team!

SIMON "BOB": People have been bought off with a sense of security. They close their eyes and hang on to what they've got. This country has an amazing way of breeding apathy and patriotism at the same time.

MRR: Is it all apathy? Aren't they also misinformed and unin formed?

SIMON "BOB": They're both. It's hard to draw fine lines but I'm sure there are a lot of factors involved. This is a drugged society, some of the drugs can be used positively, but most can't. I can see someone like Jerry Falwell or Jimmy Swaggert on TV, both of which are drugs, and I can get pissed off and write a song about them which might enlighten others or I can be sucked into their trap and send them money. But at least in writing a song I'm using the drug against itself.

MRR: Do you have any heroes?

DANNY: Simon "Bob" is my hero.

SIMON "BOB": Donkey Kong Jr!! Save Daddy!!!

MRR: What really worries you?

SIMON "BOB": Power scares the hell out of me. It can easily become so corrupt.

DANNY: What scares me? Seven foot tall bald guys who weigh 250 lbs. and hang out in seedy bars.

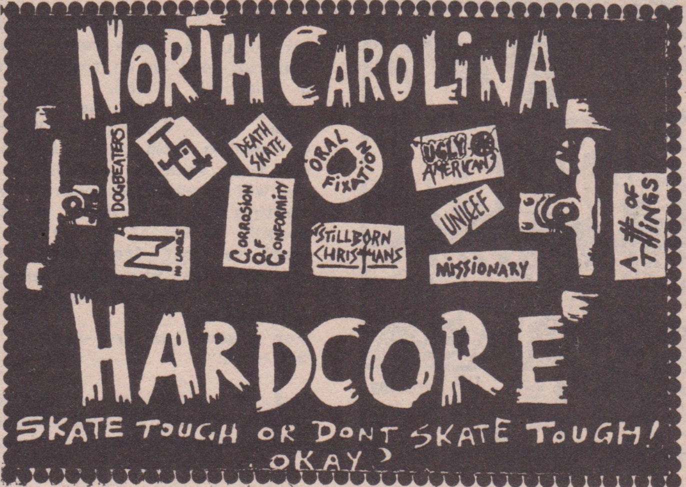
MRR: What's more important, the words or the music?

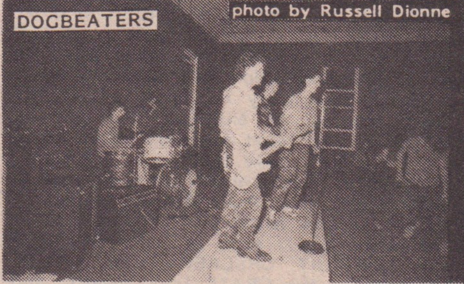
SIMON "BOB": I think it's equal. As the singer and the writer of most of our lyrics, that's the thing that's usually on my mind. But I think they hold equal weight.
DANNY: Yeah, it's equal.
MRR: When are you most creative?
DANNY: At four in the morning when my family is trying to sleep.
SIMON "BOB": Every morning at 6 A.M. when my cats wake me up. It's hard to get good cats these days. Hi Byrd, Sebastian! Hi East Bay Bunny! Hi Mr. Lizard!
MRR: Are those your cats?
SIMON "BOB": No.
MRR: Who are some of your influences?
DANNY: A lot of the '77 bands like IGGY & THE STOOGES, NEW YORK DOLLS, and some hardcore bands like BLACK FLAG, DESCENDENTS, HUSKER DU, MINOR THREAT.
SIMON "BOB": DEAD KENNEDYS, M.D.C., WASTED YOUTH, BEETHOVEN, BERNARD HERRMANN. I'd like to think that I'm more inspired by them than influenced, but I'm sure it's both. We're always trying to do things a little differently. I wrote a song called " Night On Redneck Mountain" which is based on Mussogsky's "Night On Bald Mountain". Chris plays cello instead of bass and it sounds really weird.

MRR: Do you have any plans for a record?

SIMON "BOB": We've got an LP in the can and it should be out in May. We've formed our own label, Discipline Records. After our own record, we'd like to put out some other bands. There are some great bands around here. A NUMBER OF THINGS is a really good thrash band. There's this weird band called A BAND WITH NO NAME, who do sort of arty, dirgy punk. the DOGBEATERS are good too. Also, any out-of-town bands who want to play, let me know!

photo by Russell Dionne
A NUMBER OF THINGS




DOGBEATERS
photo by Russell Dionne

Sounds like one a them communistic plots ta me. Ugly er not (and they are!), the huys will continue down the road of southern hostility and saturate your gray cells, for at least five to ten.

UGLY AMERICANS
c/o Simon Bob Sinister
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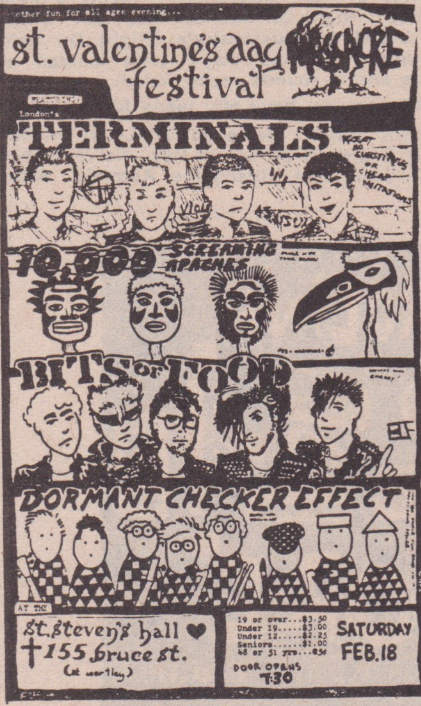
LONDON, ONT-I'm writing you from London, which is the tenth largest city in Canada. There has been a punk scene here since the '77 explosion, and since then bands playing every type of new music have formed and performed in this town. As it stands now, the hardcore/raunch type community is pretty small but the bands are plentiful in other new music veins: bands such as SHEEP LOOK UP, IDIOT SAVANT (who are both on a local compilation tape called Domestic Animals) play fairly regularly and attract good crowds. 63 MONROE and SPIRAL SCRATCH play what was once called 'punk rock' and they have tapes out. The funny thing about these bands is that they've all been around since the beginning of time.

As far as new music and hardcore, there are newer bands such as BITS OF FOOD and DORMANT CHECKER EFFECT (both are weird), the CRAZE (ska muzak), and in the HC vein there is NAPALM BABIES, 10,000 SCREAMING APACHES, U.I.C., and the TERMINALS (that's us). Right now there are only 2 places to play in town. The Victoria Tavern is a 19-and over bar, and the other place is the Cultural House which allows underage people in, as long as they don't drink.

Our band recently got the shaft when a guy from Toronto called and said we had to change the name of our band because they released an EP with "our name" on it. COMA CLUB is a possible new name. I shall close by asking anyone interested in playing here to write me or call so that a gig can be arranged. Dave Clark/ #9 High St/ London, Ont/ CANADA N6C 4J7.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SATURDAY FEB.18

ex-TERMINALS

To you all,

I have been active in the punk scene for about 6 years now, live in London, Ontario, and am in the process of opening a clothing store. Other than doing clothing, we will be selling records, tapes, zines, books, etc. We are interested in hearing from bands that would like to sell their records or tapes through us, or we will provide exposure for bands just wanting to get their music across. It doesn't matter if you're new or old, we want to hear from you. If interested, please write: For tapes, etc--Atomic Cafe/ 373 Central Ave #3/ London, Ont CANADA N6B 2E3.

For just letters--Colleen Burns/same address.

Colleen

P.S. We also have a tape available that basically sums up the London scene from '77-'82, called Domestic Animals.

MRR/UK

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RAW POWER of Italy will tour the US in August. RIISTETYT of Finland may join them. Here's the tentative schedule. Want to help us set up shows? Thanks.

NY/Boston/Newark/Philly
D.C./Newport Kty/Chicago
Minneapolis/Milwaukee
Seattle/Portland/SF
Berkeley/Sacto/Reno
Fresno/LA/SD/TJ/Las Vegas
Phoenix/hEl Paso/Austin

2 bucks to check out the RAW POWER, 55 min,studio & live-12-83 BCT tape.

Should be 1st Italian & Finnish HC bands to hit the US. More info next issues. See ya.

chris & dave, BCT
PO Box 16205, San Diego,
CA. 92116. 619-287-7002

Hopefully a RIISTETYT tape out b4 the tour.

Hi- Haven't written any scene reports as both Kalv and I have joined/formed bands. I guess it just adds to the widely-held theory that all people who write about music are just frustrated performers! (the much publicized zine we were to do fell thru due to lack of finances). Kalv's band is yet unnamed, but they play fast, political thrash. I joined a band called SKUM DRIBBLAAAARGHS and we totally terrible! Ha Ha-just imagine SUBURBAN MUTILATION played backwards thru a meat-grinder in fifth gear, and that's a close approximation. We've played 13 gigs so far, and are touring the U.K. with DISORDER and WRETCHED (from Italy) in late April.

I'm now putting on regular gigs here in Nottingham because, for the first time in 3 years, I've found a venue that didn't say "no more!" after the first show. I was pleased to organize the MDC?CRUCIFIX/ANTISECT gig recently. It was a shame the MDC got refused into England. try again soon, eh? It seems like ANTISECT will be touring the U.S. this summer with CRUCIFIX, in exchange for all the help they gave CRUCIFIX while over here. The SUBHUMANS are off to tour the U.S. by now too.

From the ashes of the DESTRUCTORS have formed: DESTRUCTORS V and DESOCRATORS. This latter band are really good, fast, etc. DISCHARGE lost 2 members (drummer and guitarist) after returning from last U.S. tour (which was, by all accounts, disasterous). These formed a new band, HELLS BELLS, or some such nonsense, who I have yet to hear. Meanwhile, replacements have been formed and DISCHARGE carry on as usual. New 7" out soon, with LP to follow...CHAOS U.K. split months ago. Andy (guitar) left, Chris (bass) moved to London. Potts (drums) joined DISORDER after Glen (ex-MOB) proved an unsatisfactory replacement for Virus, who joined AMEBIX as a full-time drummer. But the latest news is that CHAOS U.K. may reform soon...Meanwhile, DISORDER are working on their debut LP material--believe me, it will be well up to standard, very manis, etc., complete with much screaming!! The lyrics are more overtly political than is usual for DISORDER too. Should be great. They will also be financing this LP completely themselves, because they are leaving Riot City. A wise move for them, I think.

AMEBIX leave Spiderleg Records; new vinyl will be released on Pax Records....New EXPLOITED EP due soon from that label also. Will be interesting to see if they maintain their newly-found progressive political lyrical stance. Occassionally at live gigs Wattie still behaves like his old moronic self. A pity. (Will Pushead design the cover I wonder? ha Ha Ha). DIRT re-formed with 2 ex-SPECIAL DUTIES members, and played on the CRUCIFIX/ANTISECT recent U.K. tour!!! They were awful, so they'll more than likely split again soon.

Watch out for a 12" EP by Bedford band LEGION OF PARASITES, soon to be released on a new CONFLICT/Mortarhate offshoot label called Fight Back. Live, they are possibly the fastest U.K. band at the moment. They are all quite young, but they could develop into a major band in time...The new CHAOTIC DISCHORD piss-taking EP will feature some non-entities like CAPTAIN SENSIBLE, some old jerks from U.K. SUBS and VIBRATORS, etc, etc, yawn, yawn, yawn. How hilarious. M.D.C. and CRUCIFIX were due to record in Southern Studios for Crass/Corpus Christi, but couldn't. Irish band HIT PARADE and Icelandic band KUKL will have releases on the Crass label, and Jeff Bale will hate them both! I think B.G.K. from holland are recording for Crass soon also, maybe.

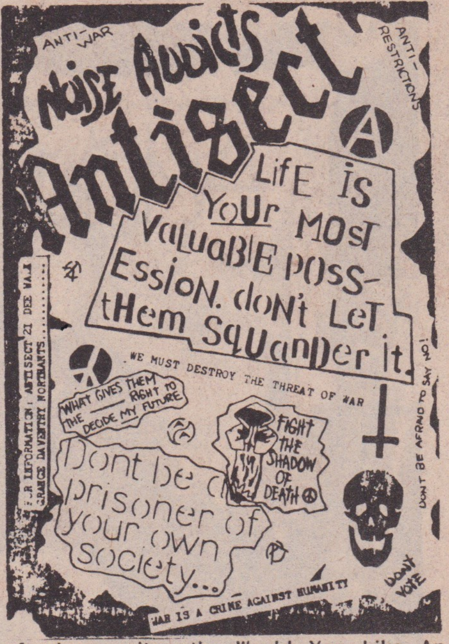
Finally, ANTI-SYSTEM got themselves a new singer because the old one had permanent hearing damage. They're doing a 12" on Pax soon.

Some newish bands I've come across who I feel are wothy of mention include:

THE FIEND!-from South Shields. Fast thrash, good lyrics. Singer has vocal inflexion similar to Wattie.

CHUMBAWAMBA-Leeds. Highly original, highly intelligent. Very committed to their high ideals. Excellent.

DAN-from Durham in the North of England. Elementary punk rock music, very basic. Highly intelligent people, one of whom writes the Would You Like An Enema zine.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WE MUST DESTROY THE THREAT OF WAR
WHAT GIVES THEM THE RIGHT TO DECIDE MY FUTURE
FIGHT THE SHADOW OF DEATH
Dont be a prisoner of your own society...
DON'T BE AFRAID TO SAY NO!
DON'T VOTE
WAR IS A CRIME AGAINST HUMANITY

THE COMMITTEE-Harrow, outside London. Anarchist ideals are subtley expressed in their lyrics. Musically similar to OMEGA TRIBE, i.e., almost 'pop'-sounding. Very mellow, and deliberately so, in order to reach as many people as possible.

Other bands to watch for are: SEARS, AD- NAUSEUM (now speeded-up to become excellent thrash band), FAMOUS IMPOSTERS, EXIT- STANCE, KULTURKAMPF, SUBTERFUGE, TOXIDE, POTENTIAL THREAT, DRILL ASYLUM (re-formed after 1½ years absence), BLOOD ROBOTS, MASS OF BLACK, A TOUCH OF HYSTERIA, NO DEFENCES, SHRAPNEL, ACID ATTACK, OBSCENE FEMALES, DEVOID, etc, etc.

That's it: Dig/ 42 Hazelwood Rd/
Nottingham/ ENGLAND/ NG7 5LB.

ASYLUM

Photo by Kim Mullan

New-look DISCHARGE

photo by Peanut

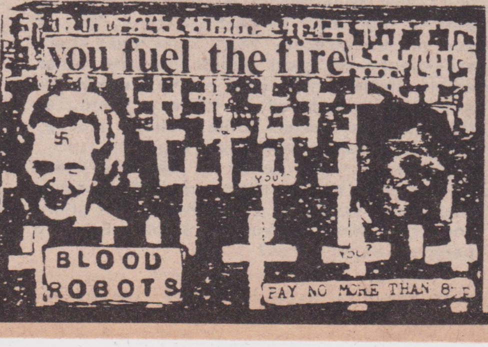


photo by Dig

KULTURKAMPF

photo by Dig

LEGION OF PARASITES

AMEBIX
PLACE

INTERVIEW BY PUSHEAD

Haunting persuasions of infested reality echo steadily in the impending dark. Movements of freezing terror, beat with heartlike patterns, crunching forth driving abrasive guitar friction. Thumping bass plucks sharpen rigorously in eerie dimensions of shivering panic as strong reverberating drum booms pulsate in the cranium, chomping full of fluid fright. Mysterious shrills of dooming vibrations cry out from the electrified ivories as this frenzied ensemble push manifesting thoughts into lyrical convulsions of verity. Creepy, hypnotic melodies performed by AMEBIX. Hailing from England, Aphid, Stig, Jenghiz, & Virus make up this arousing phenomenon of unique moods and grasping harmonies called AMEBIX.

MRR: What does AMEBIX mean to you?

Jenghiz: A is for arsehole of which I am one. M is for mammeries, for they're so much fun. E is for excreta, the world's full of shit. B is for bollox to mankind. I is for Id, egotism's this game. X was just thrown in to make up the name. Or, alternately read aphids.

MRR: Give us some background information on band members, lifestyle, etc.

Jenghiz: Having spent some time in an asylum where one of Europe's top psychiatrists refused to certify me sane, telling me I wanted to take over his hospital, which I did find insulting, since if I was going to be in command it would be the world, my upbringing was working class. In the U.S., I would have been classed as white trash. I don't consider myself a musician. My lifestyle is very frugal and simple. I live by my convictions refusing to be carried away by the stream of commercialism. MRR: You stated on your info sheet, that you have lived in quite a few squats. Could you explain what that is like, and whether it makes you happy to live in this manner? What is the alternative for AMEBIX? I've heard stories about DISORDER being so poor, they dig through garbage cans for food. Is this the same with AMEBIX, or is "life" better for you? Now most people shun the thought of looking for food in garbage cans, but if you hit the grocery store dumpsters there are plenty of good vegetables and other edible items which just aren't proper for sale for procedures of looks or date, so this food is wasted while millions starve, and rich phoney movie stars get on t.v. , begging for your money to feed the poor. But to some this is their survival, whether they have money or not, the food is there and free. What do you think of this? Any personal experiences?

Aphid: Yes, we've been squatting ever since we lived in Bristol, except for one Bedsit (1 room, cooker, fridge, etc.), which 3 of us rented and lived in for a while. Squatting's o.k. in the summer, but unless you have electricity and heating in the winter it can be very uncomfortable. We lived in Hampton Road two winters back and the roof was caving in and the windows were smashed, and on top of this there was no electricity and it was snowing--we nearly froze, it was really bad. Most of the places we've squatted have been o.k., though; some exceptional ones were St. Andrews Road, Cotham Side, and Oakland Road, Cotham Side even had a cooker, fridge, furniture, carpets, and t.v.! It was a dream come true, a squatter's paradise.

When we first came to Bristol we had no money for ages, so we used to go and raid the skips behind Littlewoods and get bags of doughnuts and cakes which were out of date. Sometimes we'd find nothing, which would mean DISORDER had got there before us. Some good bread fights used to ensue as well. I don't know how the fuck we managed to stay alive on such a sickly diet but we did. Apparently that food gets given to the Salvation Army, who charge people all their gyras (social security checks) to stay in their hostels and eat shitty food. I agree with you that a lot of good food is to be found in skips. At Oakland Road we used to get vegetables down the road as people won't buy ones with even little blemishes on them, and that's bad news. I think the people who have lived this sort of lifestyle would be far better acquainted with surviving any major catastrophe, whereas the rich slobs would starve. It definitely makes you sharper. MRR: Are you vegetarians, vegans, or carniverous? Explain your personal beliefs which make you swallow what you do. Now, England has a current awareness of a non-meat meal where many will dwell in drinking and drug abuse but watch what they eat. Is this healthy? It makes no sense to me--to protect your body and also an animal's, but destroy your brains with something which was tested on animals first. What are your views on this? How do you feel about vivisection?

Aphid: I was a vegetarian for a while, but not anymore. So many people over here try to ram their vegetarian ideals down your throat, but if anyone tells me what to do, I inevitably do the oposite. I respect the right for a person to be a vegetarian or a carnivore, as long as they don't try and preach to me about how I should be. I am prepared to kill my food in the eventuality of getting starved to death, even though it might be "unhip" at the moment. I think everything a person puts into their body is their responsibility, so I take no side in the affair. I personally don't like the idea of vivisection, especially when it's being used for products we already have an excess of--hairsprays, make-up, etc.

Jenghiz: I personally am omniverous. I am not against injecting monkeys with cancer to try and control the disease. I also believe people with a terminal illness could be experimented on to try and control their ailment. I am against making animals smoke or putting cosmetics into their eyes to gauge the reaction, just so some pissyarsed woman can smell nice. MRR: The lyrics in your songs are great descriptions of reality. What inspires you to write certain songs? Songs like "Battery Humans," "Sunshine Ward," and especially "Sanity" all describe something that society's people would like to ignore. What brought you to make these statements and who are you trying to get to listen and understand, if anyone at all?

Aphid: Unfortunately, a few of our songs have been misinterpreted. People thing "Sunshine Ward" is a dig at glue sniffers and cider drinkers, but it is just saying how we live and asking people if they want to carry on in that way. "Battery Humans" was designed to make people feel revolted, just because it's about humans instead of animals--it's a test of morality in a way. My songwriting is often inspired by conversations within our band, and everybody puts forward suggestions now and again. As far as who are we trying to get through to, well basically as many people as possible, we want to play to all spectrums of society, as most bands these days are just preaching to the converted instead of trying to get through to the rest of the world. If you feel you have a valid message to put across, then surely you should tell everyone and leave them to make what they can of it.

MRR: How would you describe your music? In a world that is so filled with labels and various individual interpretations of those labels, which category do you feel you belong in, if in any at all? What inspires you to make this haunting beat sound? What are your influences?

Stig: Our music is totally us. We don't try to attain any sort of sound, it just happens. We play to the very limits of our technical ability, for instance, my being a guitarist. I can't play chords or any traditional rock 'n' roll styles because I taught myself how to play with no guidance or tutoring from anyone ever, which means you have to make up your own style of music from the beginning. That's why everyting we play is very basic, but we try and make it a bit interesting as well. I peronally consider myself to be one of the most untalented guitarists ever, but when everyone's playing as well, it doesn't sound that bad. We don't set out to be weird or eerie, it's just our music. If people consider it depressing, it's up to them, but it seems to be fairly optimistic music to me. But then again, we are very depressing people anyway. Everything influences me, everybody influences me, but mainly I influence myself through drug abuse and just sitting down and thinking (usually on the bog).

MRR: Now we come to everyone's favorite corner--political questions. How do you feel about political systems? And what is it really like to live in a country and see the Queen's face everywhere? How does it feel to know that if there is a world war, it will be fought in your backyard?

Jenghiz: Politics means simply a way of life. I do not dislike politics; only politicians and their selfish, insensitive manner. The Queen is only a figurehead, and there are no penalties for drawing a moustache on her. Britain has the 'Polaris'. France also has independent nuclear capabilities. The U.S. and U.S.S.R. could only fight it out in our backyard if we allow them to. France has the neutron bomb, the most heinous of all bombs, and as yet the most powerful. It's a capitalist bomb, in that it destroys only organic structures, leaving buildings, property, standing.

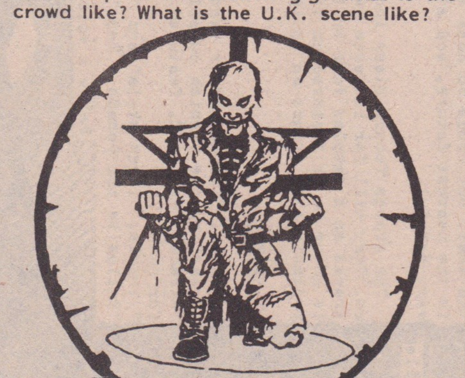
Stig: Politics is all just intellectual theorizing, made up by people who think everyone is moronic and sheeplike and therefore think that they will just do what is decided for them en masse. Politics doesn't account for the individual, therefore I take very little notice of it except when something nasty's coming our way.

MRR: What has more potential threat for you-- the bomb or chemical warfare (which since 1963, I think, has been banned from war, yet they still make it)? Or 'yellow rain', which is a substance which seeps into your body and makes your insides expand at such a rapid pace that you explode. What kind of mind would create these things?

Aphid: It's not the b0mbs or chemical poisons that are the danger to mankind; it's mankind himself! We all have too high an opinion of ourselves (mankind that it), and so we can't live in peace on a mass scale. Man is the vermin, the filth of this planet, and it may be a blessing to get rid of him altogether. I hear Chernenko and Reagan have come to the same conclusion.

Jenghiz: The biggest threat is the TV, that popular propaganda machine. It brainwashes people. The bomb is no threat; it's a hoax to keep the people under the umbrella of manipulation and exploitation that's called capitalism and free enterprise.

MRR: Explain an AMEBIX gig. What is the crowd like? What is the U.K. scene like?

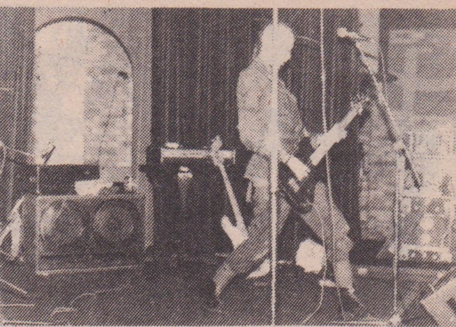


Aphid: We haven't played any big gigs besides the Zig Zag squat gig in London, and the audience all stood mouths agape but semming to enjoy it. You can't really tell what it's like at a gig unless you're in the crowd and amongst the atmosphere, but I usually find our gigs are very tense and exciting when the PA people don't fuck the sound quality up. The scene over here has gone underground really, which is a good thing, although very few people go to gigs unless it's CRASS, the EXPLOITED, etc, which is a shame. The English crowds are still really good though; they really have a good time in general.

MRR: What are AMEBIX's views on religion, god, church, and other forms of sacrilege? Are you afraid? What is death to AMEBIX?

Aphid: Everyone has their own belief; mine may differ from yours. I believe in neither god nor devil. I prefer to think of them as part of man. Evil is just a manifestation of the badness in man; we all have the power to be god or satan. You cannot eliminate the guilt inside yourself through the grill of a confessional. We must take responsibility for our own actions. Another thing, it seems like the trend to shout about Jesus being a prick--well, I'm not religious, but I still feel that he had some extremely valid statements to make. The reason that it got so fucked up is because man misinterpreted the Bible to be to his own material advantage. True belief can only be that of the individual's belief in himself. Death? I'll let you know when it happens.

Jenghiz: No Gods, No Masters. The church is a ripoff; just another way of controlling the people through fear.



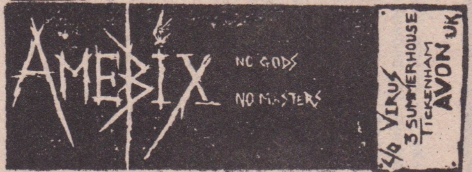
MRR: Any special messages, thank yous, or last words?

Stig: Yeah! Keep up the good work, stick together at all times. Unity + Strength= Freedom. Thanx Pus for some original questions for a change. Thanx to MRR for some interesting reading. Hello Mum, M.D.C., Jello, and friends.

Jengniz: Only the same kind of unity and communication that was prevalent in the '60's will do anything good. It was the refusal of the youth of America to be drafted, and the support from the youth of the rest of the world that stopped the war in Vietnam, which must surely rank as one of America's most shameful exploits.

MRR: Who designed the AMEBIX logo and who does the graphics? Good stuff!!

Aphid: I designed the 2 singles and the back of the 12". Stig did the drawing inside the sleeve.



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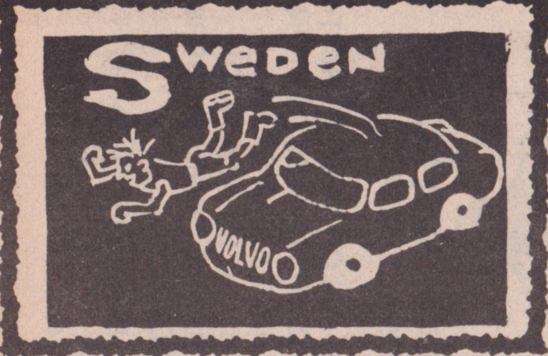


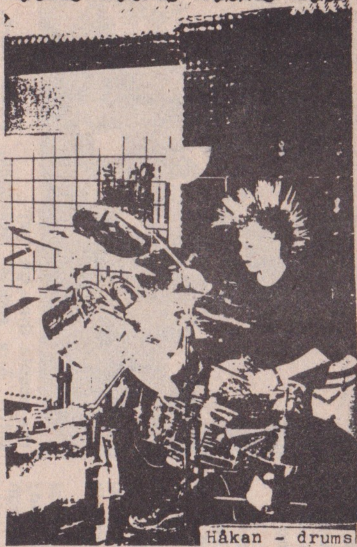
CRUDE SS is a three piece punkband from a place in Sweden called Norberg. This group started out nearly two years ago with the band then consisting of Ebbe-guitar, Pelle-voice/bass and Tuna-drums.
Today two years later Tuna isn't with the group any longer. Instead they have a guy called Håkan playing the drums. But on the Crude SS tracks you probably have heard none of those two drummers play. Between those two drummers they had a lad called Jarmo who was with them from the autumn of '82 until the end of the summer of '83 when he suddenly left the group. Håkan did then join Crude SS in the end of November. As a result of him joining the band the group has now started to play faster and rawer. Their style is still very original, and as Pelle says: "We have our style and that's how we will keep it. Perhaps we are a little bit influenced by bands such as Discharge, GBH, Chaos UK, Disorder etc, but it's our own music".

The music is mainly writen by guitarist Ebbe while both Ebbe and Pelle writes the lyrics. Those lyrics are all circulating around different subjects such as the groups daily life, other youth cultures, protest songs etc. As you probably have noticed, if you have heard Crude SS, the group is writing most of their songs in swedish, but they do have one song in english, and that's the excellent "Nazi go home" which describes what the group think about nazism. That they are against nazism/fascism/rascism is a thing that they really would like to point out 'cos some people has branded Crude SS nazis because of their name. But to all of you out there who belive that this is a nazi band I would like to say that they are definitely not, and Crude SS is just a name. The SS symbols is just there because Crude sounded so empty. Infact the group got no party political belifs at all. The only political message that the group would like to bring out is that "all people shall think for themselves, and do what they belive is right. But then they also have to take notice of their fellow man 'cos we are all equal". Those words might sound a little bit anarchistic, but Crude SS isn't an anarchistic band. The idea is good the members says, but the same thing goes for most other ideas too, and look what has happened to them. Anarchy in todays society is impossible. There will always be people who are against it, and then we can't have anarchy and peace.

There are two reasons why this band is going, and the first one is because they would like to enjoy themselvs and the audience. The second reason is because they would like to change this society we are living in. The group members do not belive that they can do it on their own, but if we all stick together it would perhaps be possible to change it just a little, they say. "We don't really belive that the whole society we have shall change, but there is lots of things that must be changed. Up here in Sweden it's perhaps better than it is in many other countries, but no countrie is perfect, and Sweden got to many laws, and that's one thing the group would like to change", Ebbe says.

As for gigs the group has so far only done 5 gigs playing together with bands like TST, Asta kask, SSG, Incest brothers, SÅ nåra etc. One of the reasons why the group has done so few gigs is because they have always had trouble with their drummers. Another reason is that there aren't many gigs in the area they are living in, and if you would like to do a lot of gigs you have to travel down south Sweden and that's too dear. But Crude SS hope to be doing a lot of gigs in the nearest future, and at the moment it seems very hopeful.

Håkan Ebbe Pelle


Håkan - drums

The groups future plans include a lot of compilation tapes that they are going to be on. They will for instance have a few tracks on the second Lärmattacke sampler, a few tracks on a sampler done by the italian band PSA etc, but as a top of it all the group is going to be featured on the american drawer Pusheads world wide sampler lp. We can probably also expect an ep in the sping time of '84.

RELEASES:

4-tracks, "Gud som haver barnen kär", "Spräng alla kommunhus", "Grillad" and "100 döda snutar" on the finnish compilation tape Katse Huomiseen 2.
1-track, "Grillad", featured on the swedish fanzine Pack's compilation tape Varning för punk 1.
2-tracks, "Ingen skola" and "Vad du säger och vad jag gör", on the british sampler lp "Bollox to the Gonads - here's the testicles" released on Pax Records.

Ebbe - guitar

Pelle - voice/bass

CRUDE SS

If there is anything else you wish to know please send a SAE to one of those addresses:

PETER AHLQVIST
Floravägen 20 c
773 00 FAGERSTA
SWEDEN

EBBE WESTLIN
Pl. 931 Nordansjö
778 00 NORBERG
SWEDEN

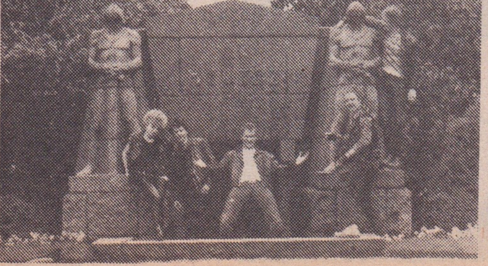
So what's the haps in Amsterdam? For a start, we are facing the loss of our coolest venue, bar, fanzine store, restaurant, gallery, etc, because The Wijers squat is about to be evicted by the cops to make room for a luxury (and totally useless) Holiday Inn, costing millions of dollars (while there is already a luxury hotel nearby), and making over 100 people lose their home and/or alternative jobs, and also ruining another part of the inner city. The old living part of town is turning into one big tourist place, with amusement halls, offices, McDonalds, Burger Kings, porno stores, and gambling houses.

On to bands: New groups include WARGASM, an ultra-fast band a la D.R.I. NO PIGS are a band with a lot of potential. They've got a female drummer and play straight ahead HC, reminding me of 7 SECONDS at times. NOG WAT are a new all-girl group. MERZBILD and S.C.A. hail from A'dam suburbs and play around now and then. Sorry to report the demise of 3 A'dam bands that all have cuts on the Als Je Haar... comp LP: the incomparable OUTLAWZ, NULL-A, and AMSTERDAMNED. Too bad AMSTERDAMNED never released an LP. The HAEMORRHOIDS are still together though, despite rumors to the contrary. LOCAL DISTURBANCE, who sound not unlike the FARTZ, and LAST FEW are getting their shit together. Both bands changed members and are thinking of releasing vinyl, as are OUTRAGEOUS (a partyin bunch who play tight, fast, sing-along punk/HC and who have a singer who really sings!). Both AGENT ORANGE and MORNINGTON CRESCENT, raw HC bands from A'dam, have released vinyl, but don't play around too often. The LP by FRITES MODERN should be out by now. As with OUTRAGEOUS, their lyrical subjects aren't the most political ones , but they really rip. B.G.K. (my band) will be recording vinyl again soon, and got M.D.C. over to Holland, proving it's possible to set up a totally independent tour (no agencies, promoters involved) for an American band, playing the right places (youth centers, squats, etc), and also giving local groups exposure.

LOCAL DISTURBANCE

CHAOTEN ALLIANTIE
LOCAL DISTURBANCE

AGENT ORANGE



From the south of Holland, PANDEMONIUM did a totally ruling show with M.D.C. They're three very young guys who shred to the max. If you haven't heard any of their tapes or cuts on Als Je Haar..., then check out their 7" EP which is way gnarly, from PANDEMONIUM/ P.O. Box 1680/ Venlo/ Holland. N.V. LE ANDEREN, from Wormer, are shedding their skinhead/Oi image on their new 12", which is better than the first. From the north are VACUUM, a politically aware group who have an LP out. They use a drum machine and do various styles of punk. From the same area are BOEGIES, a hilarious fun band who's songs mainly concern drinking (like straight edge, only the opposite). Their "Viva Russia, Viva Vodka"" will get you yodeling along in no time. From The Hague, HOLLAND'S GLORIE have broken up after a couple of tapes and a 7". in the NE, there are a number of fast HC thrash bands like STANX, GLORIOUS DEATH, etc. NEUROOT, who have a bulldozing GBH/DISCHARGE sound, have a tape out too. the VOPOS turned Heavy Metal for a buck, while ZMIV are no longer.

B.G.K. will be probably playing the States the month of July (if we get visas). Anyone willing to help us set up gigs, etc, please get in touch with us through M.D.C. (c/o MRR's address). More U.S. bands playing in Holland include CRUCIFIX, D.O.A. (oops, Canadian), and hopefully TOXIC REASONS. Finally, we at Vogelspin Records hope to get more U.S. bands over to Europe, and would be interested on hearing from punks all over Europe as to the best places to play. Thanks, Tony Nitwit/ Vogelspin/ P.O. Box 70397/ 1007 KJ Amsterdam/ Holland.

GLORIOUS DEATH

FILTH

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SWITZERLAND

SPERMA,wild in the streets

THE GREAT ROCK'N'ROLL SWINDLE for Switzerland

this is switzerland,
not Germany story by urs

the history

in the end of 1976,some people in zurich formed a band called "nasal boys"(later name of the same band was "Expo" they makes a album on CBS label swiss,and was suporting act of BLONDIE,1978 at the "volkshaus"the band split up and formed any other bands like "the bucks" "kraft durch freude" (no nazi band)

some other bands in the early days of the swiss punk movment was Kleenex(now LILIPUT) Glueams from Berne(now Grauzone)Fresh Color(now a fucking Disco band)

a lots band came and go in the years of 1977 to 1979 bands like sperma, TNT,liars,sozz(now hungry for what, a trendy band) the sozz was the swiss Clash,The sick,chaos,Mystery action, Crazy(from lucern) a great band,one album,one 4track Ep(are sold out) Mother's Ruin,Negativ+Vorwärts(from sissach) and much more

most of this bands are now dead or make a other sound

[illegible] generation is born,born to loose..

MOTHER'S RUIN

october 1977 The Clash are play in zurich the start shot to make something the first swiss Punk zine cames out with name "no Fun" the first Fanzine in Europe outside of england.

Flip,of DEcontrol

KDF

control,Live at [illegible]

Sozz: *Patrol Car* (P 117), *Law and Order* (P 117-2): Swiss Clash positiv.
Sperma: *Züri-Punks* (ASL 1), *Schmier* 12" (ASL 2), *Love Love* (ASL 7), *Sinnlos/Züri Punks* (ASL 8): die bösen Punks inzwischen popig.
Technycolor: *Bunker* (ASL 3): westschweizer New Wawe, sehr interessant.
Sous contrôle medical (MAD 144012): welscher New Wave.
TNT: *Züri brännt* (Voxpop 3007), Remember (FFC 8008): harter Punk.
Vogel: *No nie mee allai als jetzt* (Sunrise 079 – 1966), Guten Morgen: absolut gestört.
Yello: *I. T. Splash/Glue Head* (PP 0179): gestört.
Yodler Killers: *Jacot Masturbette* (ZAK 1): aus Genf.
Zero Heroes: *No Illusion* (Heroic SP 10001): Pop aus der Westschweiz.

Bastards: *Danger* (ZAK 2): aus Genf.
Bucks: *Avoid the Barracuda:* Pop.
Chaos/Sick: *Day Doult etc.* 12" (Off Course FFC 7904/05): harter Punk.
City Vibes EP (PTM 1979-06): liebevolle Home-Production in memoriam Doors.
Rudolph Dietrich: *No CBS* (RDS 7903): sein Kampf mit dem Medien-Giganten.
Stephan Eicher spielt Noise Boys (ASL 19): Techno.
Fresh Color: *Lady Shiva*, *Fresh Color* EP (FC 01279): New Wave.
Glueams: *Strassen* (vergriffen) und *Mental* (PRC 002): Berner Mundartpunk.
Grauzone: *Moscow* (ASL 21): gestört äber gut.
Hertz: *Der Mond/Das Schicksal:* Ein Muß für Techno-Abba-Freaks, mit deutschen Texten, wann kommt die nächste?
Jack and the Rippers: *No Desire* (ASL 4): wieder Westschweiz-Pop, die sind viel lockerer da gegen Frankreich hin

WHAT THE HELL

Crazy singer

I REMEMBER 77

I Remember The Time
We Had Big Fun
The Music Was Rough
And The Bands Played Loud
At The Roxy And Vortex And People We Shocked
Trash Bags And Colours Are Still In My Mind

I Remember
I Remember
I Remember 77

So Look Now What's Happened
To All Those Bands
The Clash Are Nice Boys
Pursey Goes Tame
The Kingsroad's Packed
With Plastic Punks
The Time Has Changed
It's No More The Same

FIGHT

I Don't Wanna Fight For A Nation
I Don't Wanna Go To The Front
I Don't Wanna Fight For The State
I Don't Wanna Fight For These Fuckin' Kids

I Just Want The Anarchy
I Just Fight For The Anarchy

TNT in early days

IF PUNK IS DEAD,

other swiss bands

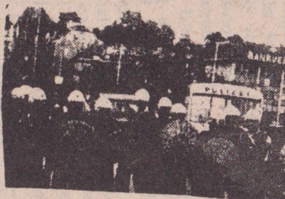
R.A.K.(ex Crazy) NDT(also Ex-crazy) Crash course,Der Pein,system, sly,squirt,Bellevue,compost, Attack,G.K.H.Kosili,attax, city rats,attacked noise,THC, Mickey und die mäuse(skinhead band)revolts,Rebels,Liars,MD, Gnat,trotz allem(all girl band) chin chin (all girl band) and many unknown Bands all over in the country

Kleenex

Records List of old swiss punk and New Wave stuff the most are sold out and limited.

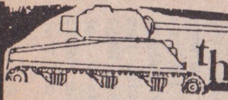
Yello

KIE 13: *Music for Zeroes* EP (HD-EP 346): Basler Punk.
Kleenex: EP (Sunrise 078-S 1964), *You* (CP 1979, auch Rough Trade): *UUUUUH!*
Liliput: *Split/Die Matrosen* (Rough Trade 047) und *Eisiger Wind* (ASL 20): immer noch Spitze!
Kraft durch Freude: *Wir bleiben Kameraden* 12" (RDS 7907) und *I've got a whole lotta Love* (ASL/FFC 8010/5): Pop von Rudolph Dietrich.
Mad: *Gäld und Liebi* (CBS 8818): muss CH-Ska sein?
Kurt Maloo: *Giant Lady* (FOR 01): Cool-Disco.
Dieter Meier: *Cry for Fame* (PP 0178), *Jim for Tango* (PP 0378): inzwischen als Yello weltberühmt.


swiss cops in Actian

IS THIS?

DANIEL SARA PHIL SMUDI



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SEARCH & DESTROY

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FAW am wasser 55 8o49 zurich
Steril c/o andi lorenz hofmatt 8 5452 oberrohrdorf
einsiedler Illustrierte c/o mario menti steinradweg2
88o6 bäch
Moderne zeiten c/o claudio Notari büttenenstr.12
6ooo6 luzern
Frontal c/o peter greutmann chlaffentalstr.74
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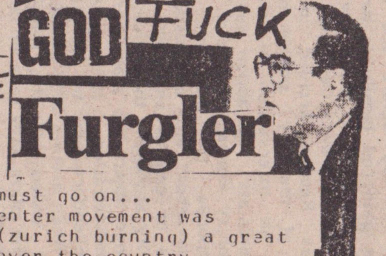
Timbuktu nachrichten c/o röbi zollinger freiestr.37
84o6 winterthur
Die Wahrheit c/o mario Mihalic hellberg 8626ottikon

NEGATIV SING
Terrorist+

the swiss Reagan
we need no"Führer"

APOCALYPSE NOW

A PUNKZINE



BIG BROTHER IS WATCHING YOU

The riot is over,the life must go on...
hit of the Autonomy youth center movement was a song of TNT "züri brännt"(zurich burning) a great song,the cops are wins all over the country

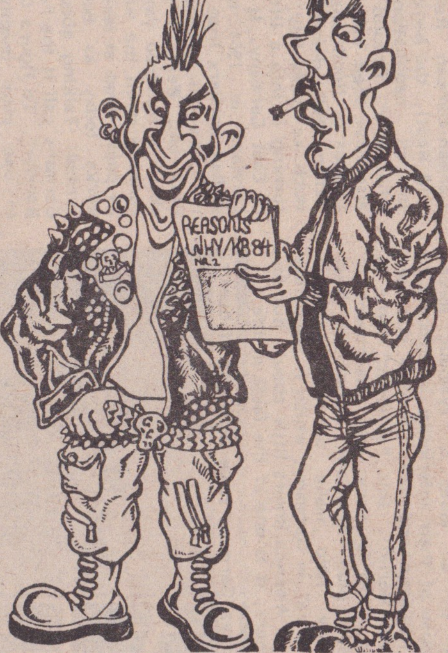
More from Switzerland: the situation for gigs is really fucking bad....no concert halls, fear goes around. A reason for the riots in the 1980s was that some Nazi skins destroyed some concerts, mostly in Zurich and Geneva. Also, drugs are a big problem too.

New bands: MISCAT, a hardcore and Oi! sound that's faster than GANG GREEN and louder than DISCHARGE. Also returned are KOSILI, and gone are DECONTROL and HLM. A new funnypunk band is called DIE SPORTSFREUNDE, and there's a new all-girl band from Biel called CHIN CHIN.

French swiss punk
the scene startet at the same time in Lausanne and geneva,the centres of the french swiss punkmovment a lot of skinheads,since 1979,the best and first Skin bands was "Discohoulocaust" her singer was in jail for few years,now the band is new formed other bands from french part of switzerland are HLM/ and the Fantastic "DECONTROL"
other bands are unknown and I dont have any material about other bands or any fanzines.

DANNY HOT DOG

Danny is in seventh grade
and he is the dumbest boy
He feels no love or interests
for teachers, girls and toys
The only thing that turns him on
comes from the butchers shop
And if he gets a piece of it
he feels right on the top



VORWärts from sissach

today
the citys are dead,punk rules in the hole country,in the villages,like Sissach,with 5ooo people live her.
we have bands like Negativ,Vorwärts,damenwahl,
new bands like: The Ghouls,(ex Negativ) Pigs in space (ex-negativ and DamenWahl)
we have a zine called "apocalypse Now"(many about american punk)
My name is urs,Im 24 years old,since 1977 into the punkscene,since febuary 1982 I make with friends the fanzine.
my faver bands are: Minor threat/scream(fromDC), Double O,faith,void, and all other DC bands...
I like also Germs,black flag,bad brains,misfits, hates,angry samonans,No Trend,jody foster army, gang green,SS-decontrol,fang,butthole surfers,D.I., white cross,avengers,beastie boys,social Distortion, and some more...
sorry for my english,and in the near more about swiss punk and the scene
all bands send her stuff to us,also fanzines
thank's so much friends,your friend

Urs/ Apocalaypse Now

We encourage American bands to send us their records for review in Apocalypse Now.

GROUND ZERO

GERMANY
NATO

By Ada freelunsch

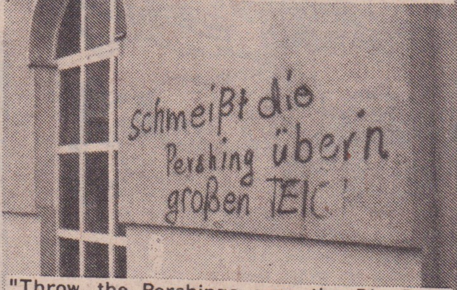
On June 11, 1982, President Ronald Reagan, like every American president before him since J.F.K., visited West Berlin. I returned to Berlin earlier than I'd planned, just to see what kind of reception he would get. This narrative is about that city, or at least part of it; maybe what Tim Y means when he says he wants to know about "Berlin Ground Zero".

A couple of days before Reagan came, people in the squatted houses where I was living were asking me whether I was going to the planned demonstration. All demonstrations in West Berlin had been forbidden in advance for the day of Reagan's visit, but their uncertainty over me had more to do with the fact that I was an American, and they were probably wondering what I was doing there in the first place. There aren't many Americans living in West Berlin (aside from 10,000 soldiers), and after a year of squatting, I was the only one doing that, that I had heard of. The American presence in Berlin is pretty hard to miss. Ever since the war it has remained an "occupied" city, which means that the French, English, and American armed forces still have a position of absolute authority. While they stay out of day-to-day politics, all decisions are either made or tolerated by them. The move to ban all demonstrations was an example of a "tolerated" decision.

On June 10, the day before the visit, 100,000 people gathered legally to protest Reagan's and N.A.T.O.'s plans for the future of Berlin and West Germany. The next day, as Reagan arrived in the western half of the city, people began gathering at an intersection of streets called Nollendorfplatz. The action was less a protest against Reagan and N.A.T.O. than a response to the one day "Demonstrationsverbot" and a question in people's minds of control and "Who runs this fucking city anyway?" the police, who knew in advance about the plans for the forbidden demonstration, left open 2 streets to Nollendorfplatz to let people gather there. When around 2000 people had arrived, they sealed off the remaining entrances to the plaza with rolls of barbed wire, and waited. An even bigger throng began collecting outside the barriers. Probably not knowing what to do with the crowd inside, the police started lobbing cannisters of tear gas. This was a mistake because the crowd had nowhere to run, and because several hundred of the demonstrators were what German's call "streetfighters", who attend demos wearing helmets, thick padding, and large bags of rocks. With this group up front, the crowd broke out, and what followed was some of the heaviest rioting since 1980. Aside from the majority of the police force who were busy protecting the president, the only people who ended up watching Reagan were his supporters. The police had achieved their goal (keeping demonstrators from reaching the castle where Reagan spoke), but the day was also a victory for the demonstrators, as it was one of the last times that violent and non-violent protestors would reach any kind of concensus. Reagan went home after 2 hours, stressing strong constructive ties of the "German-American Friendship".

Contradictions are typical of what goes on in Berlin. The example of "German-American Friendship" is an obvious one. It is a city still run by the Allied Armies, whose military processions are a regular sight on the streets, but where troops stationed in W. Berlin are called by all sides a "symbolic force" (because of their inferiority in numbers to the Russians and East Germans stationed in East Berlin). this "symbolic" force in Berlin, and a very real assortment of 200,000 plus American troops in West Germany help make up the American "presence" in Germany, which is something most of America knows little about. But for Berliners, it is one of the facts of life.

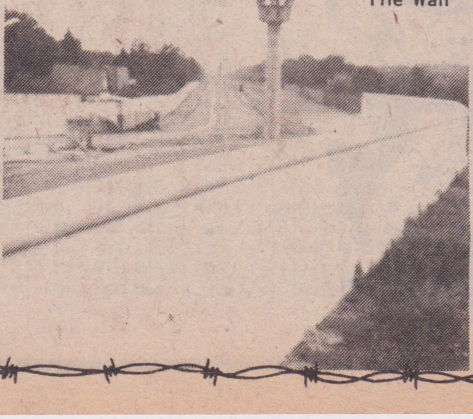
Who says Germans have no sense of humor



"Throw the Pershings over the Big Pond (Atlantic)

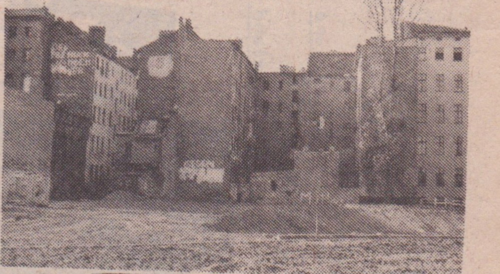
In the old location of the student work office, in the American sector of Berlin, I used to spend a lot of time sitting around waiting for work. From the window there I could watch convoys of U.S. tanks and trucks roll by on their daily routines. Even though it's a daily and regular occurence here, it's invariably an attention-getter, considering the rumble is akin to a small earthquake. It's a sight pretty hard to ignore, especially when the tanks are not your own. But when I used to look around the room at that office, I couldn't tell what the Germans thought about it. They just watch and listen. In berlin, whether you hate America and its military presence, or are for it (if not the missiles, at least the troops), you still have to think about it, which seems to be a difference between life in Germany (or anyplace else in the world) and life in America. Where "politics" and "life in America" are currently contradictory terms in the U.S., in Berlin it's all "show and tell".

The Wall



Like it says in the tourist books, "the little things that make Berlin the way it is" (and keep it that way) "are hard to miss." The biggest and best off all these things is the Berlin Wall. Like the function of the military in the German-American Friendship, the Wall is, for what are called German-German Relations (between East and West), the beginning and ending point in all negotiations. The "why and wherefore", Ground Zero. Other countries also have their walls and death strips, like Cyprus or North and South Korea, but the Berlin Wall doesn't divide anything as much as completely surround West Berlin, turning it into a little island in the middle of East Germany. It was built by the East Germans in 1961 to keep any and all skilled workers from leaving their country. It's now an ideological barrier between East and West. It's also 2 walls, with about a hundred yard strip of bare earth running down the middle, and visible from all points from at least one guard tower. It works today as both a barrier and a symbol. Talking about the West, the East Germans call it the "Anti-Fascist Protective Barrier". To figure this one out, you have to use your imagination (and remember which way the guns are pointing). The West Germans use the Wall for whatever is convenient at the time. As someone once said, people in the West use the wall like a witch in a fairy tale, as a place to hang a mirror and ask which Germany is the fairest of them all.

A block of squats



Two of the main things that bring people here are the universities and the fact that going to Berlin is the only way to avoid 16 months of military (or 20 months of 'alternative') service in Germany. In 1980, because of the massive number of students arriving, the housing market became saturated. At the same time, people were discovering thousands of empty houses and apartments in Berlin, which were mostly owned by the city and large development companies. By a year later there were already 170 squatted houses. The reasons they were empty in the first place is complicated, but has to do with the speculation practices of the owning companies, as well as the building politics of the city government at the time (which always worked hand-in-hand). Berlin has always been a showcase for the West German government, a way of demonstrating the success of the West German Social Democracy. Part of this success is the "economic miracle" of the German recovery since WWII. Because Berlin has always lagged a bit behind in this recovery, the West German government subsidizes businesses when they invest in W. Berlin. the point of this support, as in the case of the housing industry, is to maintain the appearance of a "flourishing free market" to compare with the state-run economy of East Berlin. That the market in W. Berlin hadn't been "flourishing" at all wasn't important. Either was the fact that the houses stayed empty for years. This only came to be viewed as a problem when squatters began moving into them, which is legal under German law, as long as the owner doesn't complain. It was the squatters, if anybody, who used the rules of the free market. They saw their relation to empty houses like a question of supply and demand.

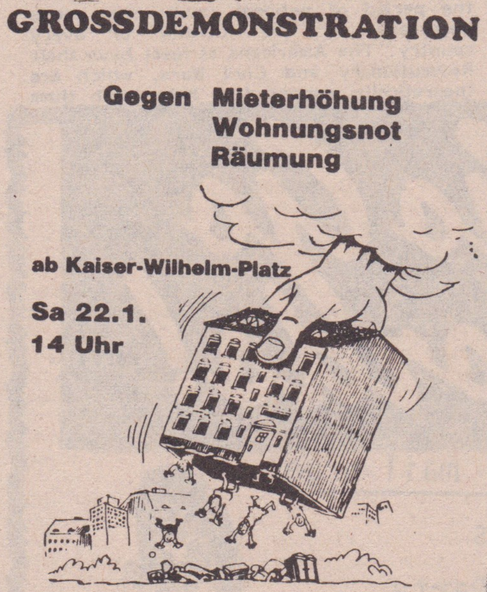
20.2.81
993 994 995
Tage
WIR BLEIBEN DRIN
"After 2 years of attempted negotiations on squatted houses, rocks are the best agrument after all"

The squatting in Berlin started off squatting in the rest of Germany, but before the news of the movement reached America, it was already waning here. In fact, some people say that the downfall of the whole scene began as soon as it started being called a movement. In the beginning, it was just a series of random and uncoordinated occupations of houses. Whether it was the squatters themselves who started calling it a movement, or the press and public, no one really knows. But one of the things the squatters had to do as a movement was to take responsibility for what occurred at demonstrations, and this changed the nature of protesting in Berlin.

"Welcoming" Reagan to Berlin

In 1980, demonstrating came back to Germany in a big way for two reasons: the beginning of the house squatting, and the decision in December of '79 to deploy N.A.T.O. missiles in Europe. The general trend at demos has been to move away from smaller, spontaneous, sometimes violent protests, towards larger, well-organized and orchestrated, non-violent marches like the ones of the West German peace movement. Demonstrations like the first mass show of support for the squatters in late '80 (which ended in the demolition of Berlin's Kurfurstendamm, the 'Champs Elysses of Central Europe') are a thing of the past. The police overreaction during those first demos only spurred people on at a time when the spontaneity and variety of actions at rallies seemed unlimited. Marching, rock throwing, paint ballons, molotov cocktails, barricades, burning cars and police trucks, were just a few of the possibilities. Demonstrations for squatters tended to take on this tone more than other events, although anti-NATO protests on prominent occassions (Haig's or Reagan's visits)ended similarly. If rioting for squatters was more commonplace, the reasons behind it were also more obvious. Berlin city politics over squatted houses have always been easier for people to follow than the motivations behind current NATO policy. Those policy decisions are not made inside Germany.

Demos by squatters and supporters started as a reaction to the city government, which for the time being had tolerated squatted houses. They had refused to negotiate with squatters, preferring to ignore them. But once attention was drawn to the issue by demonstrations, the squatters were able to make demands of their own. The height of the more progressive side of the movement was a grouping together of houses who were negotiating with their owners for contracts which would give the squatters ownership or long-term use of the houses. This was called the "Overall Solution" (Die Gesamtlosung) and would have given them the right to remain in 65-100 houses. However, the Christian Democratic government that came into power in '82 had other ideas. Their campaign promise/threat was that by the end of their term "there would be no more squatted houses in Berlin". Squatters began calling this 'The Final Solution" (Die Endlosung), which is taken from the Nazi's idea in the 1930's of what to do with the Jews in Europe. The city senate then began refusing to negotiate seriously, and forcibly initiated evictions of houses, one by one. This course of action is still going on, and the Christian Democrats claim the majority of public opinion is behind them, which is probably true because squatters rank only behind punks as the least popular group in the city.


GROSSDEMONSTRATION

Gegen Mieterhöhung
Wohnungsnot
Räumung

ab Kaiser-Wilhelm-Platz

Sa 22.1.
14 Uhr

Squatters hanging out

The amount of rioting at demos, which decreased drastically during the height of negotiations, picked up again with the new evictions. One radical group supporting the squatters promised one million Marks in property damage for every eviction, and for a while carried that out. At this time the squatters realized that succesful negotiations (called "the peaceful solution") were going to be the exception, and that resistance would simply be put down by force. Now, more and more squatters and supporters are focusing their efforts towards the American missiles being installed in Germany.

If the use of force is the bottom line in Berlin, and does get rid of the squatters, it will have a harder time getting rid of the people. The demonstrations continue here because people involved have let things affect them. This is not the effect of mass hysteria like the demonstrations of the Nazi era, but more the result of people's realizations of the nature of politics in their country. There has always been a tradition in Germany of resisting whatever the government has been doing at the time. Most of that effort has been unsuccessful. German history runs like a series of failed uprisings and attempted democracies. Germany has never had a revolution, unlike France or England. This has been said to me over and over by Germans with a tone of impatience in their voices. That tone comes from the understanding that most Germans are orderly and authoritarian to the point of trying to keep anyone else from doing anything about anything. The control of the majority is seen as one of the unfortunate aspects of living in a small country under the 'democratic' process, with an elected majority that feels intolerant towards anything but itself. Some people call this type of intolerance a hatred of Germans for each other, that led them, for instance in 1933, to burn books of their own authors, calling them "degenerate" and "un-German".

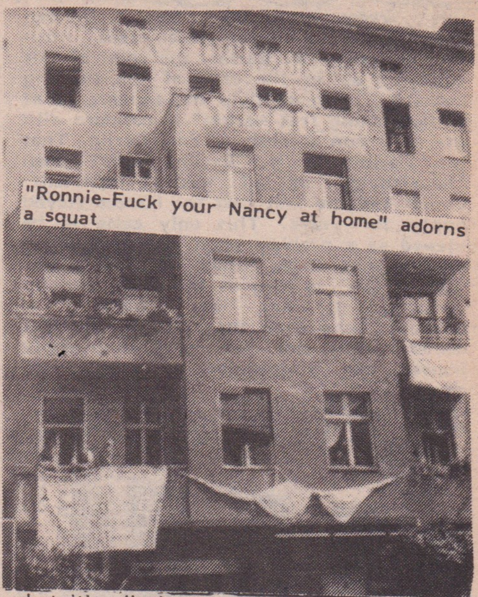
At a demo-missile for a prick

Since the sixties, the process in Germany to counter the effects of the majority has been called APO, which in English translates to Extra-Parliamentary Oppostion. This covers any and all ways of expressing oneself, aside from voting. Conservatives here call APO "undemocratic", but APO groups like the squatters are now more and more part of the political scheme of things. The only party which supports the idea of APO, at least the non-violent and civil-disobediant side of it, is the Greens.

A lot of Americans seem to have trouble understanding the motives of people here. They mix up left and right, saying the Greens are nationalists for not wanting foreign missiles in their country. Some ask "why direct action?", some ask "why do anything at all?" Answering those questions should be something people in America are good at, since it's something everyone 'does for himself'. There is currently this philosophy in Berlin, that everyone should do what he/she is good at. This is the American idea of "do your own thing" carried over into politics. If people three years ago discovered the limits of what you can do with demonstrations, they're now discovering that going along with rallies like the ones the Peace Movement initiates is only one possibility, and that individual or small group actions can also be effective. The largest of any German group to propogate this theiry calls itself "The Autonomous", and are sometimes called "Guerilla Diffusa" by the media. Although they are well-known around Germany, they claim not to have any leaders and avoid calling themselves a movement.

In 1983, when George Bush came to Krefeld, West Germany to commemorate an anniversary of German-American relations and the NATO connection, members of an Autonomous group walked through part of a massive police cordon and stoned Bush's limousine. For the new German government, this was said to have been "the last straw" in a debate in parliament over tightening laws dealing with the right to demonstrate. A controversial new law says, among other things, that not dispersing quickly enough at a demonstration that turns violent can lead to up to a year in prison. When members of an Autonomous group were asked whether they felt partly responsible for the new law, some responded with a line from the R.A.F. (Red Army Faction), that the return to more restrictive laws in Germany will be inevitable, and if this is true, then they were only doing what they could to speed up the process. Making this kind of statement without being cynical is one of the reasons this group has been called "egotistic", although part of their "autonomous" view is an acceptance of any types of political actions or groups, as long as their goals remain roughly similar. die Autonomen even have a statement for those who 'do nothing at all': "Watch TV, vote democratic...it's just a bad dream you'll wake up from--one way or the other".

The present West German Chancellor, Helmut Kohl, once called the Nazi period in Germany "The German Revolution." Definitely a pathetic idea, but it is true that never in German history was such a large part of the population mobilized for political action. What led it full tilt in the direction of Fascism might only have been the "Germanness" of the "Revolution". What Kohl said then was just a cynical plea for Germans to accept the 100 Year Reich, if not as their revolution, then at least as the period of national excess that seems necessary for the identity of every country. The Americans at least have their Revolutionary and Civil Wars, which are theoretically supposed to help teach them what it's all about to be an American. But since Kohl has the reputation for being 'uncomplicated', he probably didn't mean anything at all, except that West Germans should accept their current state of government which calls itself Social Democracy. This is how many people here look at their country-- if nothing changes under the government of the Christian Democrats, it's still better than the other choices, such as East German Socialism or the excesses of the 1930's. The same attitude can be seen in Americans when their country comes under criticism, and they feel obliged to say "Oh yeah, what about Russia?"


"Ronnie-Fuck your Nancy at home" adorns a squat

Democracy in America is something which is taken for granted, or "God given", but West Germans have had a democracy back in their country for less than 40 years, which allows them to be selfcounscious about it. I had a teacher in Berlin who had left Germany after the war to go off to America. He hated the German mentality and couldn't wait to go off to America where people were "nurtured on the mother's milk of democracy." After he got there, they wanted him to go fight in Korea. He's back in Germany now. he's decided people are stupid everywhere.

One of the things West Germans have discovered about living in a democracy is the fun of testing it. There is an expression here saying "You'll never be able to feel your chains until you start moving around in them." This is true in all countries, but in some places there's a little more slack on the line. Americans would never believe in this one though; they choose instead to believe in freedom--the freedom to swing chains around your head and have no one notice.

Germany and the rest of the world are preparing themselves for a new or old American president to be elected in 1984. There is uncertainty as to whether things will stay the same or will there be a new 4-year set of rules for people here to live with. This is called the periodic 4-year worldly plan of readjustment.

The fate of being an American in Germany is being bugged by Germans who will go out and protest an amazing amount of things. They can't understand why there aren't demonstrations in America. I just tell them "Americans aren't good in groups". This is for the country that still believes Hitler 'did his thing' all by himself, and which, when the time comes, will believe it's the President who caused the button to be pushed.

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Ok, that's it

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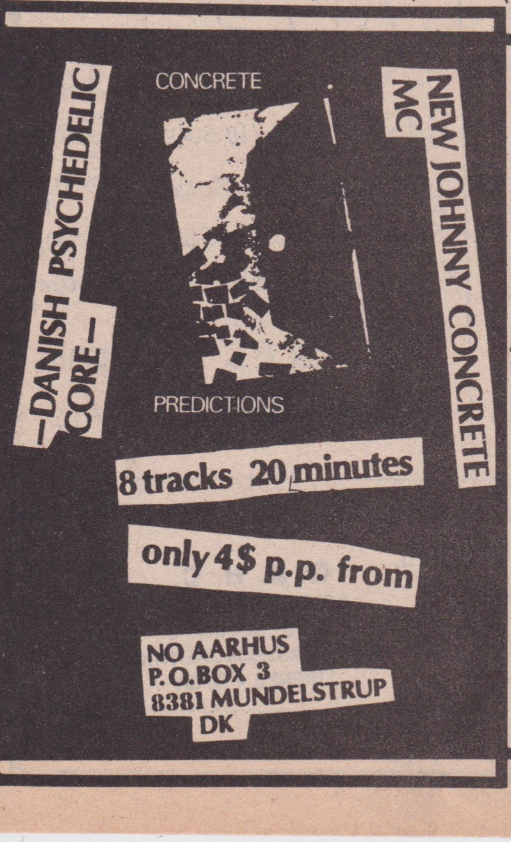

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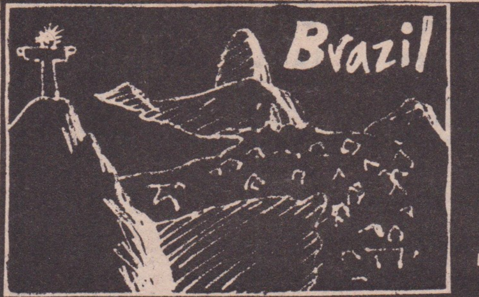
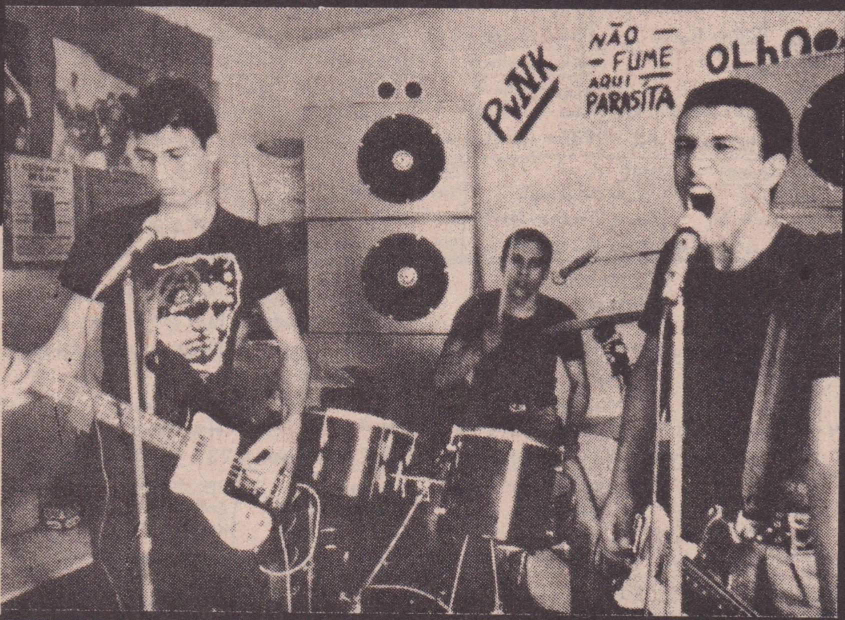


1.9.9.2.
Mechanical world, eletronic world
Are the robot exterminating you
ONE, NINE, NINE, TWO.
In your front deformed people
Radioactivity, atomic projects
ONE, NINE, NINE, TWO. 1992.
Your skin will gonna burn
And your cranium will gonna shake
Radioactivity, atomic projects
ONE, NINE, NINE, TWO.



Carving out their own style, COLERA are one of the best Brazilian bands. they're quite active, playing frequently both in their home city, Sao Paolo, and elsewhere, giving aid to new bands with tapes and gigs.

They're now in their fourth year and going strong. They have played some very memorable gigs, among them are: The "Grito Suburbano" gig in Sao Paolo in June of '82, the "best gig ever" in Brazil; "Sesc Fabrica Pompeia" for the O Comeco Do Fim Do Mundo LP with 17 other bands in Nov '82; In Rio De Janeiro in April of '83, with 6 bands from S.P. and 4 more from Rio; and the open air festival in August of '83 at Juiz De Fora, with OLHO SECO, LIXOMANIA, and other bands from Rio and Juiz.

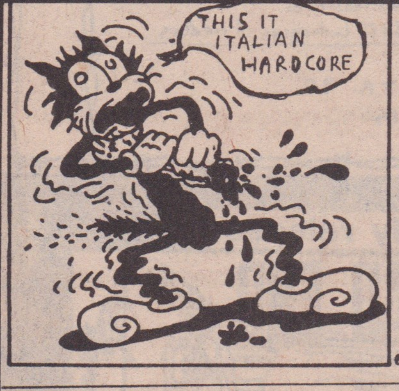
Their songs are inspired by: Violence from humanity; The inconsequencey of government; Poverty; Fascist cruelty; Bloody wars; Street demonstrations; Personal experiences of being in the army; and all the harsh realities of our times.

On stage, COLERA prove their potential and resistance, playing 30-plus songs. They now have about 64 songs, and a strong ideology, and are trying to put out an LP. But that is very difficult Brazil is a nation in economic crisis.

Recordings: Grito Suburbano comp LP-4 songs... Sub comp LP-6 songs... O Comeco Do Fim Do Mundo comp LP-1 song. Tapes: COLERA & OLHO SECO-first demo from Brazil... Destroi Fascismo comp... 1.9.9.2. individual cassette.

For information, write: Estudios Vermelhos/ c/o Redson/ Av Comendador Sant' Anna 298/ Sao Paolo S.P./ CEP 05866/ Brazil.

COLERA is: Carlao/bass
Pierre/drums
Redson/guitar, vocals



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AMERICAN DREAM - "Identity Crisis" 12" EP

This Pennsylvania band has a nice raunchy sound and excellent lyrics, but I find their extended Heavy Metal guitar leads all but intolerable. HM damage permeates the entire EP to such a degree that only Metal maniacs could fully appreciate it. It's too bad, though, because I think there are some good ideas lurking beneath the guitar wanking. (JB)
($3.50 to America--911 Itaska St.--Bethlehem, PA 18015)

ASBESTOS ROCKPYLE - "Bombs from Belfast/Police State"

Now, this is weird. The punked-out guitarist on the cover doesn't exactly prepare one for the music--a unique amalgam with drum machine, synth, psychedelic guitar, and alternately sung and treated vocals. "Bombs" is almost folky, but the uptempo flip has mucho abrasive power and plenty of appeal. (JB)
(Warped--Box 1172--Suitland, MD 20746)

BATTALION OF SAINTS - "2nd Coming" EP

These energetic San Diegans have always had a very powerful instrumental sound. And even if their Metal-punk attack isn't exactly my can of Coke, the title song here is so intense that it blows me away. That alone makes it recommendable. (JB)
(Mystic--6277 Selma--Hollywood, CA 90028)

BEDLAM - LP

A totally fucking excellent release on A.O.D.'s label. BEDLAM display lots of energy and excitement here, with buzzsaw guitars blazing the way, and gruff vocals to boot. The lyrics are both serious and hilarious. Buy their records! (TY)
(Buy Our Records--Box 363--Vauxhall, NJ 07088)

BIG BLACK - "Bulldozer" 12" EP

Even though one member of this band erroneously believes that his personal taste represents some sort of universal standard of quality, it can't be denied that the new BIG BLACK EP is vastly better than their debut, which was itself very good. Here (except for "Jump the Climb"), they drape the same rhythmic, quasi-metallic tone over a much heavier musical skeleton with real drums and a loud guitar, and the effects are quite stunning. (JB)
(Fever/Ruthless--P.O. Box 1458--Evanston, IL 60204)

BLACK FLAG - My War LP

BLACK FLAG have worked long and hard to break ground for punk, and weathered a lot of legal harassment in the process, so it's impossible to casually dismiss them for putting out a bad record. But that temptation certainly exists with the release of this album. To me, it sounds like BLACK FLAG doing an imitation of IRON MAIDEN imitating BLACK FLAG on a bad day. The shorter songs are rarely exciting, and the three tracks on the B-side are sheer torture. I know depression and pain are hallmarks of BLACK FLAG's delivery, but boredom too? (TY)
(SST--P.O. Box 1--Lawndale, CA 90260)

BOAT PEOPLE - "Capitalist/John Dillinger"

The BOAT PEOPLE are an amateurish garage punk band from the wilds of Nebraska. Given that rednecky environment, they deserve a lot of respect for having the guts to be punks, especially with radicalized lyrics. Unfortunately, the music here needs a lot more guitar power and vocal intensity, although the drumming, which approximates Indian tom-toms, adds a unique touch. (JB)
(Stamp & Go--P.O. Box 366--Grand Island, NE 68802)

BOWLING FOR LARVA - "Chain Saw" cassette

Self-described "funny punk," but it's got more of a creepy-crawl feel to it. This slow, punchy, lurching rhythmic music, with the vocals mixed way clear, sounds like it should be from Texas or Louisiana. Maybe it's the proximity of that hot Mexican sun. (TY)
(Jeffrey--4744 Narragansett Ave.--San Diego, CA 92107)

CHAPTER 23 - "Lights Out" cassette

A 3-song tape that's got those raspy, ragged Minnesota vocals, backed by some fairly standard but competent thrash. Good for a start. (TY)
(G. Schaefer--1609 Talmage Ave. S.E.--Minneapolis, MN 55414)

CHILD HOODS - "Corrupted Kids" cassette

A rough garage-quality tape of basic melodic thrash with fairly intelligent lyrics. Given time and decent production, these guys will be good. (TY)
(Chemical Spill--16313 Crocus Dr.--La Puente, CA 91744)

CIRCLE SEVEN - "Suburban Hope" 12" EP

CIRCLE SEVEN have sort of a measured mid-tempo post-punk approach. They have a basic guitar-bass-drum lineup, some seductive drum-heavy rhythms, distanced singing, and good lyrics, but the music is a bit too much under control for my taste (except maybe on "Look What you've Got"). If they got wilder, more heads would turn. (JB)
(Ruthless)

CRAMPS - "...Gorehound/Weekend on Mars"

The A-side is pretty tame, so let me rave about the flip for a minute. It's classic psychobilly with lots of echo and oomph--the CRAMPS at their best. (TY)
(New Rose--7 Rue Pierre Sarrazin--75006 Paris--FRANCE)

CYANAMID - "I Love N.J." cassette

These guys alternate viciously between FLIPPERish "pet rock" and all-out thrash--usually in the same song--to produce some fine noise. A good first demo. (TY)
(D. Mulleavey--332 St. John's Pl. #B-1--Bound Brook, NJ 08805)

DEAD MILKMEN - "Death Rides a Pale Cow" cassette

Classic garage punk of varying goofy styles and descriptions. The music is simple, straightforward early-style punk, and the lyrics cover a whole range of teen topics. Fun. (TY)
(4732 Roosevelt Blvd. #104--Philadelphia, PA 19124)

DEPO-PROVERA/TEMPERAMENTAL PSYCHOTICS - [split] cass

The DEPO-PROVERA side features some very catchy tunes, both slow and thrashed-out. They're powerful, melodic, and intelligent, and worth the $1 price all by themselves. The TEMPERAMENTAL PSYCHOTICS, on the other hand, play slower, leaden punk that doesn't do much for me. (TY)
(Boo Boo--8528 Hwy 147--Two Rivers, WI 54241)

DOGMATICS - "Gimme the Shakes/20 Flight Rock"

The A-side is kind of a teen rock-pop number in the old Boston tradition, with its jumpin' rhythms, R & B beat, punchy guitar, and insipid lyrics; the flipside is a very uneventful cover of the EDDIE COCHRAN classic. (TY)
(Cat--16 Thayer St.--Boston, MA 02118)

EDGE - "Death to A.O.R." EP

The EDGE are a midwestern garage punk band with some poppy vocal hooks. The production is primitive, the rhythm guitars are suitably grungy, and the overall effect is amateurish (in the positive sense). Humorous and spirited. (JB)
(Smear--5862 Windermere Lane--Fairfield, OH 45014)

ELECTRIC COOL-AID - "Living in Peoria" cassette

With a name like that, you know it's got to be silly. Actually, it's the Stepe brothers (ex-NEGATIVE ELEMENT) and company "Doin' the Jerry Lewis" and other topical subjects in their basement. Thrash that'll drive the cows crazy. (TY)
($1 & blank tape to Little Farmer--104 Greenbriar Ct.--E. Peoria, IL 61611)

FANTASTIC DEE-JAYS - LP

Another highly-collectable item rescued from obscurity by Eva. Pittsburgh's FANTASTIC DEE-JAYS (later the SWAMP RATS) responded to the British Invasion with some wonderful fuzzy garage punkers like "Get Away Girl." Their album has some other great ravers, but there are a few too many Beat ballads to win over non-believers in 60's punk. Nevertheless, the slower tracks sound like GERRY & THE PACEMAKERS produced by Darby Crash, so one is still able to enjoy most of them. (CL)

(Eva/F.G.L.--15 Rue de l'Admiral Roussin--75015 Paris--FRANCE)

FLAMIN' GROOVIES - Bucketful of Brains LP

Back in the late 60s and early 70s, the GROOVIES were in my Top Five list of hard-edged rock 'n' roll bands. Though not as generally acknowledged as the VELVET UNDERGROUND, CREEDENCE CLEARWATER REVIVAL, the MC 5, or the STOOGES, their underground appeal led to an international cult following that still exists today, despite the many permutations they've since undergone. Here, they've been captured in their heyday in a live (and not so hot) recording, doing originals and covers. There are a few incredible moments, so if you love real rock 'n' roll, give it a listen. (TY)

(Voxx--P.O. Box 7112--Burbank, CA)

FLIPPER - "Blowin' Chunks" cassette

Here they are again, this time with an LP's worth of live material that sounds just like their studio stuff. A lot of their classic tracks are on here, sounding as good and raw and raucous as ever. (TY)

(ROIR--611 Broadway, Ste. 214--N.Y., NY 10012)

45 GRAVE - Sleep in Safety LP

At their best, 45 GRAVE excel at creating distinctive amalgams of pop and horror rock, but their debut album seems altogether limp and lacking in power. Sadly, Dinah Cancer's vocal renditions are rather lackluster, and the best tracks here ("Evil" and "45 Grave") have been released in far better versions on previous records. The annoying intrusion of synthesizers only serves to hammer one more nail into the coffin of this disappointing LP. Too bad. (SS)

(Enigma--Box 2896--Torrance, CA 90509)

GRAVEN IMAGE - "Kicked Out of the Scene" EP

GRAVEN IMAGE's thrash doesn't always hang together, but when it does gel, they have a MINOR THREATish sound. Lyrically, the topics are interesting and, at times, more than a little confused. For example, on "Nails and Thorns," they warn punks not to reject Jesus because one might need "Him" someday, and that being an atheist means paving the way for Communism. Huh? (TY)

(Eskimo--7401 Kirkwall Dr.--Richmond, VA 23235)

HEART ATTACK - "Subliminal Seduction" EP

A much poppier effort from HEART ATTACK. This EP is filled with all sorts of hooks and singalong choruses, but it retains their hard-edged punky guitar assault and serious lyrical approach. Here, they take on topics like sexism ("Man's World") and the genocidal wars against the American Indians ("Wheels over Indian Trails") with a great deal of intelligence. Recommended. (JB)

(Rat Cage--70 Greenwich Ave. #112--N.Y., NY 10011)

HOT SPIT DANCERS - "Lack of Image" cassette

Some pretty melodic punk and thrash with gruff vocals and tight musicianship emerges from this tape. It proves that more than tomatoes can grow out of the dust of California's Central Valley. (TY)

(B.N.S.--4112 N. Pershing Ave.--Stockton, CA 95207)

ICONOCLAST - "After the Massacre" cassette

Seven well-produced, tight, and blazing fast songs appear on ICONOCLAST's debut release. The lyrics put them decisively in the anti-war/"peace punk" camp, and as far as I'm concerned, there can't be too many bands like this. Get it. (TY)

($2 to Havie M.--417 Hagar St.--San Fernando, CA 91340)

GARY KAIL - "A Soundtrack for Nightmares" cassette

The other side of Gary (from ANTI and MOOD OF DEFIANCE) emerges in this classical experimental "music." Actually, only one "piece" approaches music, as the rest consists mainly of tape loops, extended notes, and noise. So drop that ol' LSD, have that thorazine near at hand, and venture out into the stratosphere. (TY)

(New Underground--4365 W. 153rd St.--Lawndale, CA 90360)

GEORGE KATZ - "The George Katz Tape" cassette

Basically, this is a one-man production with aspects of modern punk and lots of art-damage on top. It's also a studio tricks tape which employs over-tracking and echoes in a way reminiscent of PRE FIX, especially in the rhythms and guitar noises. (TY)

(Quality--2265 NW Kearny--Portland, OR 97210)

MANIFEST DESTINY - "Soilent Wharehouse" 12" EP

This new So Cal group offers an EP full of garden-variety thrash (except for the Death Rockish "In the Dark"). The main problems here are a serious lack of musical imagination and tinny production; the main advantages are a shrill guitar and sound lyrics. Overly typical. (JB)

(Mystic)

MARGINAL MAN - "Identity" 12" EP

A marvelous new release from Dischord. MARGINAL MAN combine a potpourri of influences to produce a heady musical stew. There's a fine D.C.-type thrasher with distinctive guitar parts ("Pandora's Box"), a haunting pop number ("Friend"), two grinding "pain" songs that I find tedious ("Torn Apart" and "Fallen Pieces"), and a bunch of superb fast and tuneful punkers that have a ZERO BOYS feel, expecially in the 60's vocal inflections. Yeah! (JB)

(Dischord--3819 Beecher St. N.W.--Washington, D.C. 20007)

McRAD - Dominant Force LP

The A-side of this well-produced album features a brace of tight, fairly basic thrashers , only a couple of which really stand out. But the flip has a way cool reggaefied jam ("No Guns") which reminds me vaguely of older attempts to produce crossover material by groups like the RUTS, the MEMBERS, and the (LEYTON) BUZZARDS, as well as a far less successful dub track ("Forget those Years"). The lyrics are more serious than I expected from a band with such a clever funnypunk moniker. (JB)

(Red--810 Longfield Rd.--Philadelphia, PA 19118)

MEAT PUPPETS - II LP

How strange! You'd expect this album to mirror the manic ultra- thrash which characterized their debut efforts, but it's almost exclusively Country & Western. It's pretty good, too. The rock 'n' rolly charms of "Split Myself in Two" are contrasted with gentle, melodic numbers like "Climbing" and the swingin' "Magic Toy Missing." Is there a C & W revival going on that I don't know about? (SS)

(SST)

MEMBRANES - "Andropov" cassette

A 3-song job that's got the vocals clear and way up front, backed up by tight, cleanly-produced thrash and punk. The intelligent lyrics are obviously being stressed here. (TY)

(F. Adreon--14755 Killion--Van Nuys, CA 91461)

MESS - "Caught in the Middle" cassette

"Mess" indeed! It's supposed to have twelve songs on it, but my copy of this tape only had four and one half, with incredibly long gaps between songs. What there was of it sounded good, although the lyrics seem pretty confusing. (TY)

($3 to P. Wright--1200 S. Matthias--Appleton, WI 54915)

MINUTEMEN - The Politics of Time LP

Although dodgy sound quality mars some of the tracks on the MINUTEMEN's latest opus, this retrospective album offers a variety of unreleased studio and live compositions (including gems like "I Shook Hands" and "Base King"). Not all of the songs here exploit this band's unique punk-funk stylings, but their fans will find interesting moments among these twenty-seven tracks. (SS)

(New Alliance--P.O. Box 21--San Pedro, CA 90733)

MORAL CRUX - "What Can I Do?" cassette

For a garage effort, this tape sounds pretty good. It's a neat mixture of thrash, older powerchord punk, and rock 'n' roll a la HEARTBREAKERS. (TY)
(J. Farris--48 E. St. SW--Ephrata, WA 98823)

MORAL DISGUST - "I Love College" cassette

In about a year, these guys could put out a killer record. They've got their thrash licks down, but need to develop their distinctiveness a bit. Also, the lyrics, which seem highly satirical, are pretty ambiguous. On a few songs, though--like "Power Games"--you can see how intense they might become. (TY)
(2313 Plymouth St.--Oshkosh, WI 54901)

MY DOLLS - "Speak Softly and Carry a Big Stick" 12" EP

It's been a long time since this Houston outfit have released anything, and they've come a long way in the interval, as this is undoubtedly their best material to date. Side 1 is hard, and side 2 is soft, but both contain haunting post-punk. Although MY DOLLS aren't outspoken feminists, they have a scathing demeanor--musically, vocally, and lyrically. "Christmas Day" is a great track, and "Please No, Mary" is poetically grand. (RS)
(C.I.A.--1231 Ashland--Houston, TX 77008)

NAKED RAYGUN - "Flammable Solid" EP

Another winner from NAKED RAYGUN. The three compositions on this EP mine poppier song structures, but don't sacrifice a whit of abrasiveness when the situation calls for it. "Surf Combat," with its inventive changes of pace, rates as the most notable song here, but the aggressive energy of "Gear" is also quite appealing. A highly original release. (SS)
(Ruthless--P.O. Box 1458--Evanston, IL 60204)

NAPALM DEATH - "Rock & Roll Hell" cassette

Most of the material here is in a slow-to-medium tempo post-punk vein, with the accent on eerie vocal and guitar tones. It's a bit too polished for my taste, except for occasional faster tracks that remind me of early PERE UBU. (TY)
(Trap--P.O. Box 42465--Portland, OR 97242)

NIP DRIVERS - "Destroy Whitey" 12" EP

Despite some rather questionable lyric overtones, there's no question that this 9-track EP by the NIP DRIVERS presents extremely catchy, high-velocity bursts of punk rock. "Dog and a Cow" and their theme song are especially strong thrash-style tunes, so if you like accessible hardcore with dumb/funny lyrics, you'll find this release delightful. (SS)
(New Alliance)

PAINTED WILLIE - "Ragged Army" cassette

I can't help but think that this is what Rod Stewart would have sounded like had he gone thrash. I'm referring specifically here to Will's high, cracking vocal delivery. He combines with Phil and Dave from SIN 34 to produce some quirky, unusual modern thrash. (TY)
(10649 Burbank Blvd.--N. Hollywood, CA 91601)

AL PERRY - "Saguaro Beach" cassette

A surf-folk-rockabilly-New Wave-punk mixture that mostly comes off well. It's not exactly my cup of tea, but it is lively and energetic. (TY)
(733 E. Pastime #A--Tucson, AZ 85719)

PLASTICLAND - "Euphoric Trapdoor Shoes/Rat-Tail Comb"

The new PLASTICLAND 45 contains more of their vintage psychedelic noises. Fortunately, they have the heavier fuzzed-out '67-8 sound rather than the syrupy unstructured approach that took hold in late '69 and early '70. Both songs are textured and loud. (JB)
(Scadillac, no address)

PUBLIC DISTURBANCE - "S & M" EP

P. DISTURBANCE's second release has a primitive sound and a weird trebly mix that emphasizes the vocals. At first, the songs seem sort of cluttered and disjointed, but after a couple of listens, they begin to coagulate in your cranium (except for the spastic "Do the Gilly"). The title track is the hottest from a musical standpoint. (JB)
(Mutha--P.O. Box 416--W. Long Branch, NJ 07764)

POWER OF THE SPOKEN WORD - "The Perils...." cassette

Buzzsaw guitars and garage punk are combined with some Midwestern alienation in this Cornhusker combo. The songs herk and jerk all over the place, as do the inner-directed lyrics. (TY)
($3 to 420 Redwood--Lincoln, NE 68510)

REBELS AND INFIDELS - Corporate Picnic LP

REBELS AND INFIDELS provide some sharp, almost nihilistic satire to complement their mixed-tempo compositions, but it's the thrashers that really stand out here. The piledriving "Last Rites" and "American Citizen" (as well as their theme song) offer both excitement and food for thought, and the off-beat production emphasizes this band's raw, "live" qualities. Solid and creditable. (SS)
(Fowl--P.O. Box 1821--San Francisco, CA 94101)

RED SCARE - Then There Were None LP

This varied effort from L.A.'s RED SCARE is reminiscent of U.X.A.'s early style, but with a considerably more metallic approach that I found somewhat annoying. Nevertheless, "Last Request" and the chilling, mid-tempo title track qualify as stand-outs here, in spite of the fact that many of the other songs don't seem remarkably catchy. Fair. (SS)
(Upstart--11343 Homedale St.--L.A., CA 90049)

REVENGE OF THE WHORES - "Hinckley's Brain" cassette

Some very hotly-produced and performed ultra-intense thrash, sort of like a combination of D.R.I. and the MEAT PUPPETS. Great. (TY)
(Iconoclast Int'l--4447 E. Eastland St.--Tucson, AZ 85711)

RUIN - He-Ho LP

RUIN present a strange, unclassifiable amalgam of psychedelia, acoustic doodling, Heavy Metal, punk, and thrash, usually all within the same song! The lyrics are alternately oblique, humanistic, or cosmic. These guys are clearly experimenting and searching for a unique approach, which is admirable, but I don't always find it enjoyable, mainly because of the frequent predominance of ponderous Metal elements. I really like "Dionysian" and "Where Fortune," though, as well as the chorus in "Rule Worshipper." (JB)
(Red; write to Ruin--P.O. Box 15921--Philadelphia, PA 19103)

SECOND WIND - "Security" 12" EP

Like MARGINAL MAN, SECOND WIND start with the basic D.C. thrash-oriented attack and play a lot of tricks with it. In this case, that means slowing down the tempo, and adding clever bridges, an occasional tasty guitar part, and particularly fine drumming. Although the singer has definite Ian MacKaye inflections, this is a distinctive release. (JB)
(R & B--P.O. Box 25054--Washington, D.C. 20007)

SPARK PLUGZ - "Spiders in my Pockets/No Problem"

This cool platter is kind of hard to describe. "Spiders" is a warpo trashed-out number with psychobilly vocals and a sporadic slide guitar; the flip is more of a traditional rock ballad which doesn't quite click. Different. (JB)
($2.50 to P.O. Box 408--Manitowoc, WI 54220)

TAR BABIES - "Face the Music" 12" EP

A harsh debut from Wisconsin's TAR BABIES. They offer mutated thrash (like "Be Humble" and "New Poor"), slower metallic growls ("Punch"), and disjointed experimental punk ("Triplets"), all with Die KREUZENish singing and a super-distorted guitar. Intense and occasionally annoying. (JB)
(Bone Air--111 N. Few St.--Madison, WI 53703)

T.S.O.L. - Change Today LP

The revamped line-up of T.S.O.L. makes its debut on this highly- produced album. I was prepared to dislike this after seeing the rockstar atmosphere they projected live, but there's a lot on here that's likeable. On about half of the songs, they pack a good punch and the new singer's annoying Jim Morrison delivery is minimized, but others are less worthwhile. Although it's better than expected, give me their first 12" any day. (TY)
(Enigma)

THINK TANK - cassette

A bunch of cool Fresno cats associated with the MANIAX, Blitz, and Stop Skate Harassment have put out this innovative little tape. THINK TANK combine unique post-punk arrangements, very thoughtful lyrics, and all-out thrash blasts in an effective, distinctive way. They even do a raunchy cover of the CLASH's "1977." Highly recommended. (JB)
(G. Schuster--1361 W. Dovewood--Fresno, CA 93711)

VARIOUS ARTISTS - Cottage Cheese.... LP

First advertised here about a year ago, this Texas hardcore compilation has taken a long time to see the light of day. Was it worth it? Fuck yes--with tracks from REALLY RED, the OFFENDERS, D.R.I., MY DOLLS, the BIG BOYS, MARCHING PLAGUE, the BUTTHOLE SURFERS, BANG GANG, the DICKS, STICKMEN WITH RAYGUNS, the HUGH BEAUMONT EXPERIENCE, and others, it's got lots of power and variety. (TY)
(Ward 9--3014 Broadway--San Antonio, TX 78209)

VARIOUS ARTISTS - "Empty Skulls" cassette

You're probably already familiar with most of the sixteen bands collected here (including the OUTPATIENTS, N.O.T.A., NO LABELS, C.I.A., IMPACT UNIT, C.O.C., SEPTIC DEATH, R.O.T.A., and STALAG 13, among others). Each of them have donated two to four tracks which together add up to one fine tape. (TY)
(J. Conlan--345 S. Rexford #12--Beverly Hills, CA 90212)

VARIOUS ARTISTS - "From the Valley Within" EP

This particular valley is the Silicon, home of GRIM REALITY, RIBZY, the FACTION, and MISTAKEN IDENTITY. All four bands contribute a pair of songs each, none of which are losers, and some of which are great (especially RIBZY's). The FACTION deserve a lot of credit for putting out this EP, and the cover is great. (JB & TY)
(Steve Caballero--3184 Haga Dr--San Jose, CA 95111)

VARIOUS ARTISTS - High In The Mid-Sixties Vols 4-7 LPs

Volumes 4 and 5 are essential to any garage punk fanatic, as they give a good representation of regional scenes in the 60's. #4 deals with Chicago and brings together a nice blend of pop/folk rock/R&B punk groups. Especially cool are the LITTLE BOY BLUES' "The Great Train Robbery", the REASON'S WHY's "All I Really Need Is Love", BUZZSAW's "Live In The Springtime", and GROUP INC.'s "Like A Woman". Volume 5 concerns itself with Michigan, and again the results are wild. Particularly hot are the BOSSMEN's "I'm Ready", the UNDERDOGS' "Surprise, Surprise", the LEGENDS "I'll Come Again", and, most of all, a super-rare radio ad by the RATIONALS. Volumes 6 and 7 just came out, with #6 dealing again with Michigan, and #7 covering the Pacific Northwest. (CL)
(A.I.P. no address)

VARIOUS ARTISTS - This is Phoenix, not the Circle Jerks LP

An O.K. compilation of Phoenix rock and hardcore bands which features one side of studio and another of live tracks. MIGHTY SPHINCTER have a twisted psycho-punk style that I found quite interesting, but several of the songs by CONFLICT and SOLENT GREENE (especially the latter's "Pledge") provide most of the energy and excitement. An uneven, interesting release. (SS)
(Placebo--P.O. Box 23316--Phoenix, AZ 85063)

VARIOUS ARTISTS - "We Gots No Station" cassette

This tape represents D.C.'s funky/arty/noise/psychedelic garage groups. The bands include HATE FROM IGNORANCE, B.M.O., CHALK CIRCLE, GREY MATTER, BLUE CROSS, the PSYCHODELIC TRASHCAN, etc. There's a little something for almost everyone here. (TY)
(WGND--P.O. Box 30007--Bethesda, MD 20814)

VELVET MONKEYS - Future LP

This album is a little on the frustrating side. The VELVET MONKEYS seem to shift effortlessly from the sublime to the awful--classy 60's- influenced psychedelic pop tunes (like "Everything is Right," the V.M.'s "theme" song, and "Any Day Now") stand side by side with self-indulgent trifles (like "You're Not There" and "Bad/Dirty Blood"). Their sound revolves primarily around a cool quasi-psych guitar and an ethereal organ, but it may not appeal to everyone. (JB)

(Fountain of Youth; write to V.M.--P.O. Box 5658--Washington, D.C. 20016)

VERBAL ABUSE - Just an American Band LP

VERBAL ABUSE specialize in creating tight, powerful thrash and metal-punk. The band is originally from Texas, and has the same intense, ultra-frenetic approach as M.D.C. and D.R.I.. What distinguishes them from those groups is the presence of ex-SICK PLEASURE vocalist Nicki Sicki, who expresses hostility and nihilism rather than political concerns in his lyrics. A hot-sounding release with an hilarious "mystery" track on side 1. (JB)
(Fowl)

VIOLENT CHILDREN - "Split Scene" EP

The newest entry into the nutmeg state's hardcore sweepstakes presents a basic thrash attack with several Metal-influenced solos and that by-now-traditional stop/start structure. Nothing here will surprise the listener, and both the drums and vocals occasionally sound out-of-sync, but a lot of these cuts are hotter than hell, especially those on the B-side. (JB)
(V. Children--126 Westwille Ave.--Danbury, CT 06810)

WORST - "Expect the Worst" 12" EP

The second EP from New Jersey's WORST follows in the footsteps of their nifty debut. They still combine catchy, heartfelt vocal parts with a loud and fast instrumental backing that's alternately straightforward and interrupted by unpredictable structural changes. Some of the compositions work better than others, but this release is well worth the price. (JB)
(Mutha)

YO - Good Tidings LP

The best punkadelic album I've heard in years. YO, a Bay area band with some ex-members of B-TEAM, mix an abrasive punked- out guitar attack, meaningful TIM BUCKLEY-style vocals, innovative musical structures, obtuse lyrics, strong melodies, and occasional flashes of brilliant psychedelic guitar work to produce a cult masterpiece. Play this record next to those of the overhyped neo-psych groups from L.A., and watch them fade away along with the pink elephants you saw before the acid wore off. (JB)
(Deadbeat--468 McAuley--Oakland, CA 94609)

U.K. U.K. U.K. U.K. U.K. U.K. U.K. U.K. U.K.

ACCURSED - "Going Down/I Didn't Mean It"

Only one thing differentiates the ACCURSED from their many Britpunk contemporaries--they lack the well-produced sound that characterizes so many releases from England. Instead, they have a dense, raunchy guitar roar which adds oomph to fairly predictable material. "Going Down" is decent. (JB)
(Wreck 'Em--169 Fairview Ave.--Rainham--Gillingham, Kent--ENGLAND)

ANNIE ANXIETY - Soul Possession LP

On the charitable side, one could call this "adventurous industrial experimentation." On not so charitable side, it might be termed "eclectic self-indulgent crap," similar to the terminal stages of 70's "progressive" rock. Take your pick. (TY)
(Corpus Christi--P.O. Box 279--London N22--ENGLAND)

CULT MANIAX - "American Dream/Black Mass"

This CULT MANIAX 45 is hard to get ahold of, and it reflects the musical transition they underwent between their fantastic "Blitz" 7" and their album. "American Dream" is a mid-tempo punker with their usual high-pitched singing and some post-punky frills; the overly-long flip is more measured and psychedelicized. (JB)
(Elephant Rock, no address)

FLUX OF PINK INDIANS - The Fucking Cunts... double LP

On this bizarre and surprising double album, FLUX alternate between strangely-mixed, highly inflammatory hardcore attacks and bursts of industrial noise. Most of the material here is rather unpleasant listening, though the vitriolic lyrics and some of the studio effects are remarkably compelling. I'm not sure whether I like it or not, but it's certainly challenging. (SS)
(Spiderleg)

FALLOUT - Butchery 10" LP

At first, this new long-player from FALLOUT all seemed to have that familiar anarcho-Britpunk style, but after more listenings, the variations and intensity come through. They have a P.I.L. sound on "Know your Enemy" and "Apartheid," an IGGY POP riff on "Trojan Horse," a '77 pop-punk sound on "Do It" and "Cry Witch," and lots of early CRASS garage influence. Well thought-out and executed. (RS)
(Fallout--34 Vanguard Way--Wallington, Surrey--ENGLAND SM6 9JJ)

ICONS OF FILTH - Onward Christian Soldiers LP

While the ICONS aren't as consistently dynamic as some of their peers, their debut album shows that, at their peak, they can thrash with the best of them. Incisive lyrics, mostly emphasizing the need for individual responsibility and autonomy, work particularly well on steamrollers like "Power for Power" and "Sod the Children," and the cover art is equally impressive. Intelligent and politically astute, if a trifle inconsistent musically. (SS)
(Mortarhate--P.O. Box 448--Eltham--London SE9--ENGLAND)

INCA BABIES - "Grunt Cadillac Hotel/No Sacred Sound"

Both sides contain metallic-edged rhythmic punches à la BIRTHDAY PARTY. The vocals evoke that band too, but it really doesn't diminish the value and strength of these songs, as there are other influences here (the CRAMPS?) that make for fine listening. (TY)
(Black Lagoon--117 William Kent Cres.--Hulme--Manchester 15--ENGLAND)

KING KURT - Ooh Wallah Wallah LP

Dave Edmunds got his hands on these guys and upped the ante plenty. From the rough weirdness of their debut EP, they've gravitated to a smooth big-time wall-of-sound. That's both bad and good. The weirdness has been sacrificed, but their current variety of modern R & B/Rockabilly is very powerful. (TY)
(SEEZ)

LAST RITES - "Fascism Means War" EP

A very likeable new release from Scotland's LAST RITES. The guitars are primitive, the production is raw, the lyrics are spot on, and there are some irresistable singalong segments on the A-side. "No Right to Take" is particularly seductive. (JB)
(Essential--Flat 4a--61 Balgrayhill Rd.--Springburn--Glasgow G21 3XF--SCOTLAND)

LIGOTAGE - "Crime and Passion" 12" EP

Beki Bondage, formerly of VICE SQUAD, has a decent outing with this new EP. "Crime and Passion" is a confounding yet effective mixture of pop, Metal, and '77-style punk, but still nowhere as good as early (or even recent) VICE SQUAD. The two songs on the flip unfortunately swerve toward genericness with that same combination of influences. Merely adequate. (SS)
(E.M.I.)

NAZ NOMAD & THE NIGHTMARES - Give Daddy the Knife... LP

Whoever these guys are--and they are reputed to be members of the DAMNED in disguise--they've captured the 1966 punk feel amazingly well, right down to the classic psychedelic "soundtrack" album concept. The numerous covers here are true to the originals (by groups like the ELECTRIC PRUNES, the HUMAN BEINZ, PAUL REVERE & THE RAIDERS, the LITTER, and the SEEDS), but generally not quite as good. It might prod you to pick up the real things, though. (TY)
(Big Beat--132-4 Grafton Rd.--London NW5--ENGLAND)

ONE WAY SYSTEM - "Visions of Angels" EP

The new O.W.S. EP has excursions into three different but related musical subgenres--"Children of the Night" is an undistinguished slow- to mid-tempo punker rooted in an HM chord progression; "Down" is a faster, catchier ditty in the old O.W.S. tradition; and "Shine Again" is a grinding post-punk cut with a heavy guitar. Diverse but unexceptional. (JB)
(Anagram)

SUBHUMANS - From the Cradle to the Grave LP

The A-side is totally great, full of that powerful, cleanly-produced, uplifting, and distinctive SUBHUMANS sound. The B-side revolves around the theme of the album's title, and runs through many musical styles from lyrical point to lyrical point. As with most such ambitious ideas, some of it works and some doesn't, but the higher moments remind me of nothing so much as A.T.V. or CRASS. I can't wait to see them live! (TY)
(Bluurg)

NICK TOCZEK - "Britanarchist" cassette

This guy's material sounds sort of like the FALL. Most of the tape consists of literate ranting poetry, but three of the tracks also have tough instrumentation and funky rhythms. Interesting listening that's probably best appreciated by native Brits. (TY)
(Bluurg--2 Victoria Terrace--Melksham Witts--ENGLAND)

VARIOUS ARTISTS - "Corporate Thrash" cassette

Another fine compilation with both English and American bands represented. POISON IDEA really rip out some incredible stuff, as do LEGION OF PARASITES, the most intense U.K. thrashers yet. Other tracks are by the INFECTED, CRIMINAL JUSTICE, the WARDS, XOSET U.K., the OBSCENE FEMALES, and STAGNANT ERA. (TY)

(Retaliation--12 Bell St.--Newsome--Huddersfield, W. Yorkshire--ENGLAND HD4 6NN)

VARIOUS ARTISTS - "Eject It" cassette

This compilation contains fourteen bands of varying degrees of competency doing twenty-two songs of varying degrees of sound quality. You'll find FLUX, POLITICAL ASYLUM, the BLOOD ROBOTS, LEGION OF PARASITES, IMPACT, and the ABDUCTORS, among others, most of which are mid-tempo punk bands. The best track is "The Race is On" by CRIMINAL JUSTICE. (TY)
($2 to Holocaust--c/o 29 Sandrigg Sq.--Harton Moor--South Shields--Tyne & Wear--ENGLAND NE 34 OHJ)

VARIOUS ARTISTS - Son of Oi LP

The fifth in the series of "Oi" compilations. Like the others, it contains a mixture of punk bands (COCK SPARRER, the ANGELIC UPSTARTS, PROLE, PARANOID PICTURES, and the NEWTOWN NEUROTICS), Oi groups (the BUSINESS, CLOCKWORK DESTRUCTION, the 4 SKINS, MANIAC YOUTH, and the VICIOUS RUMOURS), ranting political poets (PHIL SEXTON, TERRY McCANN, MICK TURPIN, and the great GARRY JOHNSON, not to mention a cameo by ATTILA), funnypunk outfits (the GONADS, the ALASKA COWBOYS, the "L.O.L.S. CHOIR"), and assorted oddities. A lot of the music is appealing, so give this a listen. (JB)
(Syndicate)

VARIOUS ARTISTS - Trash on Delivery LP

The A-side contains bands which all, more or less, owe their chops to the NEW YORK DOLLS/HEARTBREAKERS school of rock 'n' roll (except the BARRACUDAS). There are groups like the BAD DETECTIVES (a DOLLS song) and the BABYSITTERS (HEARTBREAKERS?), and songs like GENOCIDE's "Private Hell", which can be compared to the DOLLS' "Private World". The B-side slips into more mundane Rock, and isn't at all memorable save for the re-emergence of former SWELL MAP Nikki Sudden. (TY)
(Flicknife)

VARIOUS ARTISTS - Wet Dreams LP

A new collection of U.K. bands performing a variety of styles, including basic Britpunk (RIOT SQUAD, CHRISTIANITY B.C., the X-CRETAS, DEAD MAN'S SHADOW, the CLOCKWORK SOLDIERS, and EXTERNAL MENACE), Oi (BREAKOUT), "classical" punk (RESISTANCE '77), and tense experimental punk (PARANOIA). RIOT SQUAD, the CLOCKWORK SOLDIERS, and the X-CRETAS each do one thrashed- out number, and RESISTANCE '77 have the most retarded lyrics. Although Wet Dreams represents a positive effort to give new bands more exposure, it doesn't always satisfy from a musical standpoint. (JB)
(Rot--39 Bolsover St.--Mansfield, Notts.--ENGLAND NG18 2PS)

VARIOUS ARTISTS - Who? What? Why? When? Where? LP

This compilation of anarchist and "human rights" punk bands from the U.K. is a strong, varied, and provocative selection, one that should be of major interest to hardcore aficionados. It's somewhat uneven, as are most samplers, but the brilliant track by CONFLICT stands out, and is almost matched by those of some surprising new groups. (SS)
(Mortarhate--P.O. Box 448--Eltham--London SE9--ENGLAND)

VIBRATORS - "Flying Home/Flash Flash Flash"

Two choice new jams from the VIBES. "Flying Home" is a haunting cut with sharp drum rolls, bittersweet vocals, and quasi-psychedelic guitars; the B-side is one of their irresistable rocking blasts with brilliant guitar riffing. Too cool to contemplate. (JB)
(R.A.M.)

WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD

ASOCIAL/R.T.S. - [split] cassette

Two new Swedish bands share this tape. R.T.S. don't move me too much, but the ASOCIAL side has cool vocals and a lot more zip (though the drumming lags a bit, a problem with many young thrash bands). (TY)
(Really Fast--c/o Jonsson--Hogliden 9E--59500 Mjölby--SWEDEN)

ASTA KASK - "En Tyst Minut" EP

Buzzsaw guitar echoes throughout this Swedish ensemble's second EP. Tight rhythms of punky-paced aggression, not thrash, to move and sing with. Fast, with youthful energy and a spunky sound, like an exhilarating tune you've heard before but can't place. Seven songs of marvelling headlong titillation. (Pus)
(Skvaller--Brushanevagen 19--552 75 Jonkoping--SWEDEN)

BASTA - "Non Posso Supportare...." EP

BASTA have captured a rich, bassy instrumental sound on this debut EP, which features some solid mid-tempo Oi anthems. Of the compositions here, "Nessum Pudore" and the tasty "Caos" exploit the raw guitar assault and gravelly Italian vocals to good result. Recommended. (SS)
(C.A.S., dist. by S. Roberto)

BILL OF RIGHTS - "No Rights, No Chance" EP

A good debut effort by a new Vancouver band. Not surprisingly (coming from D.O.A. land), they have a chunky, older-style punk attack and an extremely basic approach. "Decide" is an especially fine number with a chorus that sticks; the other cuts are less memorable. (JB)

(No Rights--c/o M. Dennis--208-1057 Barclay--Vancouver, B.C.--CANADA V6E 1G5)

BLUTTAT - Nkululeko LP

Another great release from BLUTTAT. It's got a roaring wall- of-guitars, intense male/female double vocals, full-throttle thrash momentum, and perceptive political lyrics dealing with topics like South African apartheid policies. Don't listen to this if you're the overly-sensitive type, because it rips at loud volume. (JB)
(K. Farentrop--Langenfeldstrasse 89--4330 Mülheim/Ruhr--W. GERMANY)

BRISTLES - "Ban the Punkshops" cassette

Mix some skunky melodies with abrasive Swedish thrash and you end up with the BRISTLES, who continue to produce high-powered potential mind bombs. Their latest tape release is a step up from their debut EP, all the way around. Storming out the maniac mayhem with blitzing guitar distortion and lots of boisterous activity, whether chanting or slowing down the speedy pace, this fires a full round of quaking thrash. "Don't Care about Me" is a quick laugh riot. (Pus)

(AGG--c/o K. Berntsen--Rullharvsgatan 3A--431 40 Molndal--SWEDEN)

CIVIL DISSIDENT - "Fourth Rate" cassette

Impregnated by an orgy of thrash from across the world, Australia shoves forth one of its first high-speed rocketing barrages in the form of CIVIL DISSIDENT. Wild, uncontrolled quickness charges into a screaming fracas of blaring guitars and brawling drum snacks, stinging sharply with missiling vocals and catapulting this nitro-packed projectile head-on to chaotic dilapidation. This rates up there with the current crop of torpedoing intensity which fills this brain's excitement. (Pus)
(Tracy--P.O. Box 3--Mt. Evelyn--Victoria 3796--AUSTRALIA)

COLERA - "1.9.9.2." cassette

A very "noisy" tape, as production facilities in the Third World appear to suffer as much as the people. COLERA are a very bass- heavy band with lots of buzzing guitar and clear vocals--even I can understand some of the Portuguese. Most tracks here are in the mid- to fast-paced punk style, and they have strong political lyrics. (TY)
o

(Fabio R. Sampaiđ--Rua Carambei 37--Vila Santa Mario--Sao Paulo--BRAZIL)

CADAVRES - "Le Temps Passe, Le Souvenir Reste" EP

More well-produced mid-tempo punk from les CADAVRES. Most of the songs here have that chunky skunk feel, but the standout track is "Mort à l'avance," with its accelerated tempo and singalong choruses. Powerful, but not quite as catchy as KIDNAP. (JB)
(New Wave; $4 to Bunker--1 Rue Lakanal--38000 Grenoble--FRANCE)

DEAD END - "Where Do We Go from Here?" cassette

Some very original-sounding noises can be found here, with clean, snappy production to boot. It's punk alright, but with so many quirky musical interjections that it seems surprisingly new. Great musicianship, with no loss of edge, musically or lyrically. Highly recommended. (TY)
(Joe Average--8 Snider Ave.--Toronto, Ont.--CANADA M6E 4R9)

DEZERTER - "Ku przyśzlosci" EP

After hearing the fairly traditional '77ish title track from this EP by a Polish punk band, I thought it might be more of a curio than a record I listened to a lot. But the other three songs turned out to be tight contemporary-sounding thrashers with memorable vocal parts, instrumental hooks, and one picky lead (in "Wojna glupców"). DEZERTER easily hold their own against the better Western bands, so I strongly recommend looking for their releases. (JB)
(Dezerter--c/o Tomasz Wisniewski--Aleja Niepodleglosci 71 A/39--02626 Warsaw--POLAND)

E.A.T.E.R. - "Doomsday Troops" EP

Not to be confused with the '77 U.K. punk band EATER, this Swedish group (ERNST AND THE EDSHOLM REBELS) floor down on the acceleration and rapidly hit fast, lightning doses of 1000-m.p.h. thrash mayhem. An outrageous display of burning speed and mind- boggling turbulence, combined with chaotic chops of lyrical expression. Don't be fooled by the hilarious intro to the title cut--this EP hauls its load fast and furious in the new Swedish tradition. (Pus)
(Ernst--c/o Blomqvist--Kvarngatan 9--545 00 Töreboda--SWEDEN)

FAHRENHEIT 451 - [flexi]

Hmmm! Garage-folk rock-industrial music. Well, if it's not that, what is it? You can find out for a mere 60¢. (TY)
(Postbox 4200--9701 EE Groningen--NETHERLANDS)

FOTTUTISSIMA PELLICCERIA ELSA - "Moda..." cassette

The sound quality isn't the greatest, but the music more than compensates for that. F.P.E. are hard to describe--they're thrashy, jazzy, damaged, crazed, and real intense. If the MEAT PUPPETS met M.D.C. in a Chilean secret police torture chamber, the result might sound like this. (TY)
($2 to A. di Gaspero--Via Delle Cave 1--33040 Faedis (UD)--ITALY)

FRITES MODERN - Veel, Vet, Goor en Duur LP

This is a magnificent album, one of the best thus far in 1984. First of all, the extraordinarily powerful sound whacks you across the face, then you realize how superb the band is and how well- crafted the songs are. Most are in the hook-filled fast- to medium- paced vein (like "Als je Haar..." and "1000 Aspirines"), but there are also a couple of adrenalin American-style thrashers (the satirical "U.S.A." and "Bedankt") and some slower, older-style numbers (like "Een Droevig Verhaal"). The potential hinted at on FRITES MODERN's earlier "6 Met" tape has been fully realized here. (JB)

(Friture--Postbus 6474--1005 EL Amsterdam--NETHERLANDS)

INCHARGE/E.A.T.E.R. - "Chaos" cassette

INCHARGE come forth with a powerful strength of bitter thrash mixed with an early raw punk sound. The songs are crude and hard- hitting, but lack a certain posture to keep them standing straight. The music is high-speed and the vocals are slow, which makes it all the more confusing. On the other hand, E.A.T.E.R. continue their banzai assault with songs in their own language (unlike their EP). Two of Sweden's up-and-coming bands. (Pus)
(Really Fast--c/o Jonsson--Hogliden 9F--59500 Mjolby--SWEDEN)

INFERNO - Tod & Wahnsinn LP

Like VORKRIEGSPHASE, INFERNO rip out intense blasts of thrash enveloped in a wall of guitars, but they lack their compatriots' tightness. In particular, the out-of-sync drumming often seems to hold back the rest of the band's momentum. Still, the guitarist wails, and this nasty-sounding record has more than enough ass-kickers to warrant your attention. (JB)
(Mülleimer--Kesslerstrasse 8--7030 Böblingen--W. GERMANY)

KAMBRONES - "Douce France" EP

Les KAMBRONES, named after the first French public figure known to have uttered the term "merde" ("shit"), have a chunky mid-tempo sound and the type of tuneful hooks that seem to be a characteristic of many French punk groups. But they're more consistently fetching than the bulk of their peers, and all three of these songs will be running through your head after only a couple of listens. (JB)

(M.I.X.; $4 to Bunker)

KOMINTERN SECT - "Les seigneurs de la guerre" 12" EP

Another French band with that English "skunk" sound. By that, I refer to the draping of soccer-style singalongs over a loud mid- tempo punk instrumental base. The title track and "Barcelone 1936" are the best of the songs in that style; "Les Vauriens" is the sole fast cut, but it too has a chanting chorus. Good. (JB)
(Chaos Prod.--B.P. 22.41--45012 Orleans--FRANCE)

KRUNCH - "Hello Bob" EP

More great stuff from Sweden. The magnificent title song has a roaring wall-of-guitars and a staggered join-in chorus; the other three cuts are almost up to that exceptional standard. A mandatory purchase for fans of thrash. (JB)
(Massproduktion--Box 2035--850 02 Sundsvall--SWEDEN)

LEATHER NUN - "Prime Mover/F.F.A."

I'm not too hot on the B-side, but the A-side is a killer. It's got a real heavy guitarwhich wrenches its way across the slow, tortuous course of the song, spitting feedback every which way. Added to that are IGGY/BOWIE-type vocals, and production that mesmerizes and pulverizes your senses. This Swedish band has been around for years, and this is their first American release. (TY)
(Subterranean--577 Valencia--San Francisco, CA 94110)

MANIACS - "Attack" cassette

O.K.-sounding mid-tempo skunk from Germany, with an occasional speedy song. The MANIACS' stong suit is a constant buzzsaw guitar which breaks loose with some exciting licks on a few numbers (like "Nazischweine"). (TY)
(Matthias Walderf--Fuldablick 6--6438 Ludwigsau-Friedlos--W. GERMANY)

MODERAT LIKVIDATION - "Nitad" EP

This Swedish band is confusing. Their earlier Oi-influenced tape contained what might have been blatant stupidity. With song titles like "Anti- Fag" and "K.K.K.," and chants of "skinhead...sieg heil," it was impossible to tell where they stood. But on this new EP, there's a change, both musically and lyrically. Now, they combine sloppy thrash in the ABSURD vein and ponderous drones with anti-war themes, but the results remain mixed. (JB & Pus)
(P. Berglund--Saarisv. 4B--212 19 Malmö--SWEDEN)

NABAT - "Laida Bologna" EP

NABAT's second EP contains a bevy of aggressive Oi onslaughts with those delightful soccer choruses you can almost sing along with. The amazingly raw guitar sound and distinctive material found on their debut 7" is somewhat lacking this time around, but I still enjoyed this record, especially the catchy "Potere nelle Strade." (SS)
(C.A.S., dist. by S. Roberto)

NIGHTERS - "Drop Down Dead" EP

The NIGHTERS are one of the first Italian outfits to capture that irresistable '77 punk style, and translate it into convincing 80's hardcore. "Live it Anyway" boasts powerful guitar riffing and a hummable melody, but "Nightrise/Take a Look" is the winner here, with its especially energetic guitar work. Very stylish and entertaining. (SS)
(New Rose--c/o C. Seminara--Via Portuense 600--00149 Rome--ITALY)

PAST/ZYNTH-SLAKT - [split] EP

Two bands appear here. Rambunctious political punk rushes from the grooves of the PAST. Foot-stomping melodies, shot forth through whining distorted guitar and shrill vocal yells, are pumped in short doses of uptempo bursts. ZYNTH-SLAKT share a similar quality, dealing more with an harmonious sound than a breakneck attack. Lots of variety, but still holding your attention. (Pus)
(Birdskit, no address)

RAPPIO - "Harha/Kaupungin Kaunein"

RAPPIO's 45 showcases the kind of punk that used to be common in Finland around 1978-9, with its medium pace, poppy melodies, sung vocals, and hummable choruses. The twin guitar attack and CLASH-style background singing make the B-side the superior song. An atypical '84 release. (JB)
(Propaganda--Box 393--00100 Helsinki 10--FINLAND)

RATTUS - "Rattus" cassette

This tape contains a lot of stuff off previous Finnish releases, plus other songs sung in English. Some of the cuts are in the funnypunk vein, but most have a truly killer thrash attack. These guys will be in the U.S. soon, so find out why you'll want to go see them. The incredible song translations are alone worth the price. (TY)

(Bad Compilation Tapes--P.O. Box 16205--San Diego, CA 92116)

RAW POWER - "Raw Power" cassette

This new release on B.C.P. contains the stuff from their Italian tape plus tons of live tracks. Together, they show why this band is awesome. Watch for their upcoming tour of the U.S. (TY)
(Bad Compilation Tapes--P.O. Box 16205--San Diego, CA 92116)

REICH ORGASM - "Futur pour tous" 12" EP

Still more skunk from France. The thing that differentiates REICH ORGASM from the pack is some extremely tasteful guitar frills inserted at just the right moments, but they don't sacrifice any hummability in the process. I find this EP very enjoyable, but I'm beginning to wonder if this particular style is peculiar to French punk bands as a whole, or only to those on the Chaos Production label. (JB)

(Chaos Prod.)

SCAPEGOATS - "Pogo Lebt!" cassette

A German band that shouldn't be confused with the Santa Cruz version that appeared on our Not So Quiet compilation. They have a total thrash attack with hot vocals, decent guitar work, and energy, but the drumming seems to be draggy or off a bit. (TY)
(H. Prochnow--Meisenweg 4--2300 Klausdorf/Schw.--W. GERMANY)

SHANGHAI DOG - "Clanging Bell" 12" EP

A new Vancouver outfit with former members of the SUBHUMANS. "Bawl and Change" and "The Closet" are terrific guitar-heavy pop blasts that'll motivate you to bop; the other songs are clever rockish numbers that can be compared to English band SPHERICAL OBJECTS. Not bad at all. (JB)
(Shanghai Dog--550 W. 6th Ave.--Vancouver, B.C.--CANADA)

SQUIRT - "In the Name of God" cassette

Even though this tape was recorded before they had a drummer-- his tracks were overdubbed--it shows potential. SQUIRT produce some of the best Swiss thrash I've heard. It's not quite up to the Alpine levels attained by other European bands, but it's definitely worth a yodel or two. (TY)
(Veli Klee--Heinrichstr. 78--8005 Zurich--SWITZERLAND)

SUBKIDS - "Kids of Glory/Suburban War"

A not-too-exciting release. It's fairly standard older-style punk, delivered rather listlessly. The only thing I know about this band is that they are from France. (TY)
(Aaltrack, no address)

SVART HVITUR DRAUMUR - "Listir med Orma" cassette

Garage-quality recordings don't really add much charm to post- punk bands, but this guitar-bass-drum trio still manage to carry their particular form of expression across. They fare best on the "rockier" numbers, which remind me of BLURT without a sax; the slow, "painful" songs are less appealing. (TY)
(G. Infra--Alfholsvegur 30A--200 Kopavogur--ICELAND)

TROTSKIDS - "Je sens mauvais" 12" EP

The TROTSKIDS play quite a bit faster than most of the new French skunk bands. They have the same heavy sound and irresistable soccer chants, but the accelerated tempo adds a lot more punch and appeal, at least for me. Great stuff which I strongly recommend. (JB)
(Chaos Prod.)

UNICEF - "Kakimassaa" EP

Scraping tonsil bites of harsh vocal growlings overpower the raw early punk flavor that this new Finnish ensemble grind out. Not the "stereotyped" Finnish assault of chaotic thrash, but something musically more in the line of PERSONALITY CRISIS or SKREWDRIVER, building a vulgar progression of power thrusted into snarling hacks. UNICEF contains former members of LAMA, but this band is very different. A gargling release. (Pus)
(Johanna, dist. by P. Tuotanto)

VANALLES & NOGWATT - "Disco Binken" EP

Holland's VANALLES & NOGWATT have sort of an English skunk sound. The chunky drumming keeps the mid-tempo songs from really springing out at you, and add restraint to a guitar that seems to want to fly. (TY)
(Small Punx--Dorpsstr. 362--Wormer--NETHERLANDS)

VARIOUS ARTISTS - "Ahhh" cassette

There are tracks here by nine excellent Italian bands, including CHELSEA HOTEL, SHOCKIN' T.V., TIRATURA LIMITANA, EU'S ARSE, NABAT, DARK RIDE, PEGGIO PUNX, C.C.M., and ROUGH. Hey, pasta punx rule! (TY)
(Bad Compilation Tapes)

VARIOUS ARTISTS - "Belse Bop" cassette

Three lesser-known Finnish bands share this tape. I'm tempted to say they are less well-known for good reasons, but I've been spoiled by the likes of TERVEET KÄDET. These bands--NUSSIVAT NUNNAT, LAPSILTA KIELLETTY, and KAUNEUS & TERVEYS--seem to be newly- formed, as the predominant sound here is garagey. There are moments of experimentation amidst the punk and thrash mash, and given the price, it's a bargain. (TY)
($1 & I.R.C. to M. Teräntö--Katajatie 6--67200 Kla 20--FINLAND)

VARIOUS ARTISTS - "430 Años" cassette

This tape features nine Sao Paulo-area bands--PSYKOZE, ULSTER, OLHO SECO, RATOS DE PORAO, 365, HINO MORTAL, ETC, S.P. CAOS, and RUIDOS ABSURDOS--who do some proverbial ass-kicking. These recordings were done live and, unfortunately, the sound quality isn't really very good (lots of vocals, but little clarity of instrumentation). As a result, it's mostly the excitement and emotion that's conveyed here. (TY)
(Fabio--Rua Carambei 37--CEP 02561--Sao Paulo--BRAZIL)

VARIOUS ARTISTS - Ingenting for Norge LP

An underground Norwegian compilation with four groups. ALLAHRM are a boring rock-oriented band with some traditional rock 'n' roll elements (in "Vegspringar"); TERROR boast a basic Britpunkish attack with a bit of edge and a loud bass; NORRRSKE BUDEIER have a female singer and a mid-tempo punk sound (except on the thrashed- out "A Vaere"); and FADER WAR are full-tilt thrashers with an ultra- fuzzy guitar buzz and somewhat off-kilter drumming. Uneven as a whole, but it has some notable high points. (JB)
(c/o Battie Johannessen--Ortuflaten 55--5033 Fyllingsdalen--NORWAY)

VARIOUS ARTISTS - Vãgra fõr Helvete LP

A Swedish compilation album featuring a variety of punk styles performed by new and not-so-new groups. The bulk of the record consists of basic '77-style punk bands (SABOTAGE 81, the LIVIN' SACRIFICE, ADRENALIN, ROLAND'S GOSSKÖR, HJARNDÖD, ASTA KASK, and D.N.A.), the best of which are SABOTAGE 81, who produce some catchier-than-average tunes, and ASTA KASK, who have a driving, upbeat sound. ANTI-CIMEX, SUNE STUDS OCH GRÖNLANDSROCKARNA, and N.Y.X. NEGATIV present a more contemporary thrash attack, but the generally muddy production detracts from this collection's overall power (as it did on the Really Fast sampler). (JB)
(Rosa Honung; dist. by Anti-Cimex--c/o M. Bodenmalm--Bråna--571 00--Nassjõ--SWEDEN)

VARIOUS ARTISTS - "Kass 2" cassette

Eight Swedish bands appear on this compilation. Most of them play thrash, but some traditional punk and industrial-type outfits are also included. MOB 47, the BRISTLES, and P-NISSARNA come off particularly well here. (TY)
(Really Fast)

VARIOUS ARTISTS - Underground Hits 2 LP

The second lavishly-illustrated volume of Underground Hits again features a mixture of German and American bands, but this time around, the production isn't as good and the two punk groups representing Germany (CANALTERROR and SPUX) aren't quite as impressive. Still, it contains material from some excellent U.S. outfits (the ANGRY SAMOANS, YOUTH BRIGADE, the MEATMEN, HÜSKER DÜ, the F.U.'s, GOVERNMENT ISSUE, and ADRENALIN O.D.), and represents another positive effort to unify the international scene. A.O.D.'s unreleased tracks are hot. (JB)
(Aggressive Rock--Kurfürstenstrasse 131--1000 Berlin 30--W. GERMANY)

VARIOUS ARTISTS - Welcome to 1984 LP

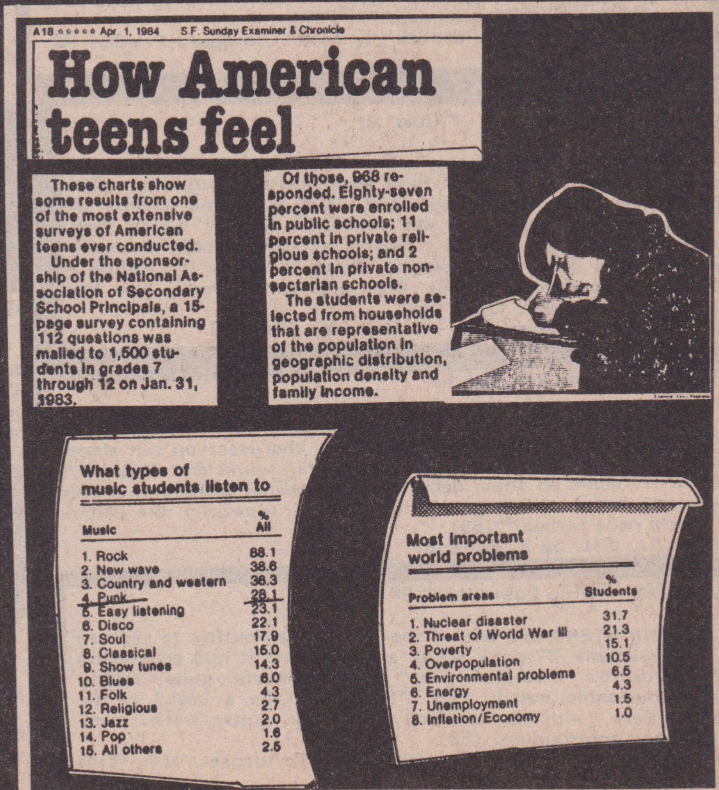
Our second compilation showcases twenty-three bands from seventeen countries, spanning the east, west, north, and south of this pathetic globe we inhabit. We can't be too objective, but we think that most of the selections here are great, though three or four are only so- so. In any case, it provides a good introduction to worldwide punk and hardcore for those who are unable to purchase overseas releases. For those that are, there's also plenty of unreleased stuff. (JB & TY)
(MRR U.S./MRR U.K.)

WAR DOGS - "The State of Things" cassette

This young Italian band presents highly-dissonant, disjointed, and unmelodic thrash which is very well-produced. The guitar seems totally weird, as it is so clean and smooth in contrast to the rest of the music, not to mention most punk guitar sounds. (TY)
(S. Bertolucci--Via Pisana N.3--S. Donato--55100 Lucca--ITALY)

ZYKLON B - "Independence and Anarchy/No Escape"

An older-style punk band from Canada, complete with wonderful fuzzed-out guitars and lyrics you can actually hear. I didn't like it much at first, but now I think both sides are good. Hey, they even have guitar solos! (TY)
(Blizz Neurolick--P.O. Box 183--Montreal, Quebec--CANADA H4C 3M3)



A18 ☆☆☆☆☆ Apr. 1, 1984 S.F. Sunday Examiner & Chronicle

How American teens feel

These charts show some results from one of the most extensive surveys of American teens ever conducted.

Under the sponsorship of the National Association of Secondary School Principals, a 15-page survey containing 112 questions was mailed to 1,500 students in grades 7 through 12 on Jan. 31, 1983.

Of those, 968 responded. Eighty-seven percent were enrolled in public schools; 11 percent in private religious schools; and 2 percent in private nonsectarian schools.

The students were selected from households that are representative of the population in geographic distribution, population density and family income.

What types of music students listen to

Music	% All
1. Rock	88.1
2. New wave	38.6
3. Country and western	36.3
4. Punk	28.1
5. Easy listening	23.1
6. Disco	22.1
7. Soul	17.9
8. Classical	15.0
9. Show tunes	14.3
10. Blues	6.0
11. Folk	4.3
12. Religious	2.7
13. Jazz	2.0
14. Pop	1.6
15. All others	2.5

Most important world problems

Problem areas	% Students
1. Nuclear disaster	31.7
2. Threat of World War III	21.3
3. Poverty	15.1
4. Overpopulation	10.5
5. Environmental problems	6.5
6. Energy	4.3
7. Unemployment	1.5
8. Inflation/Economy	1.0

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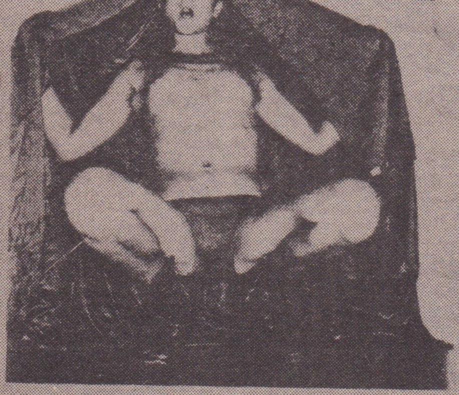

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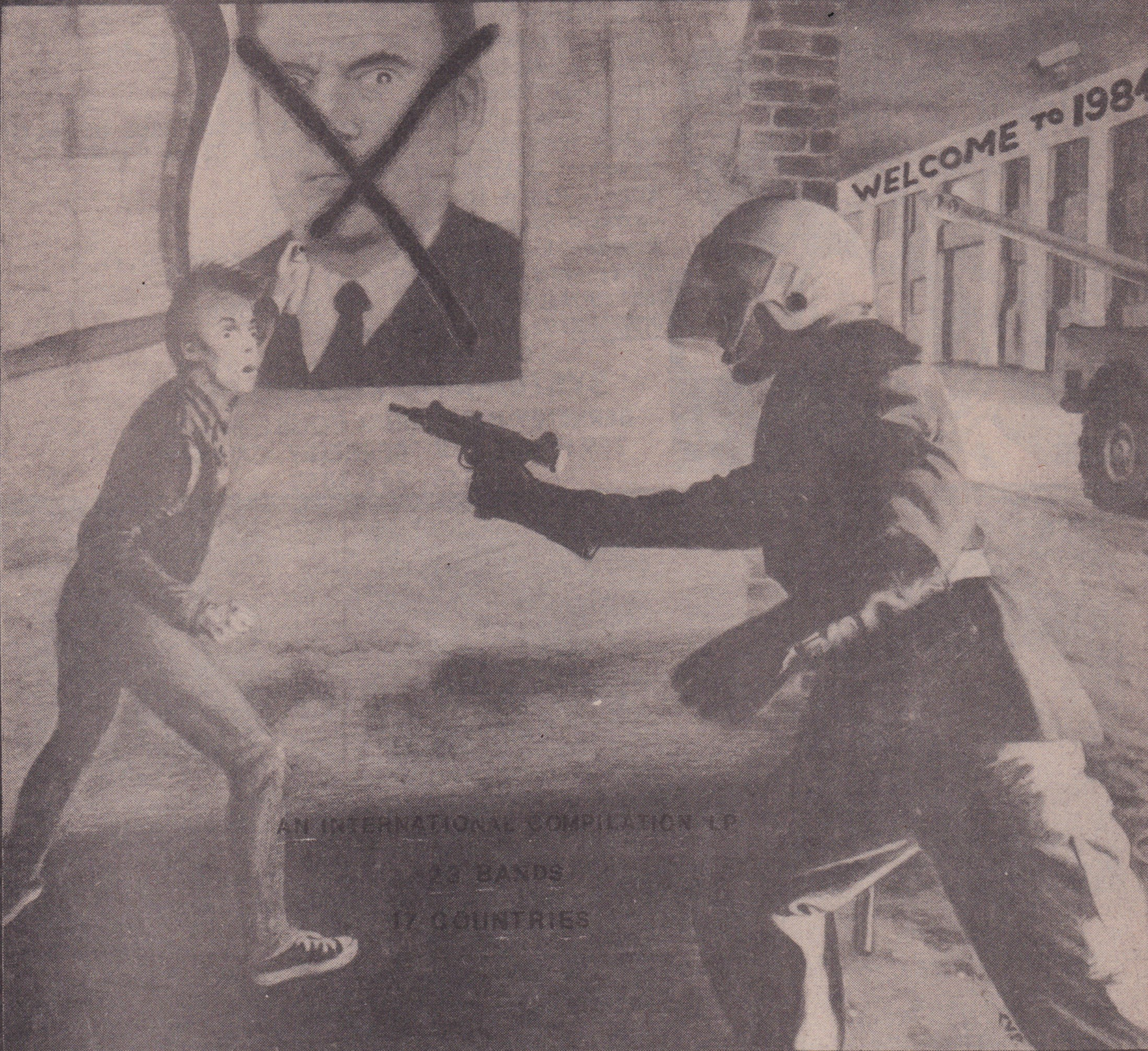

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